

A DIFFERENT WAY
OF THINKING;
ABOUT PAINTING?

LANGGENG
ART FOUNDATION

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CURATED BY
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A DIFFERENT WAY
OF PAINTING;
ABOUT PAINTING?

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LANGGENG ART FOUNDATION





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Exhibition view
From left, *Unter I & Unter II* by Guo-Liang Tan and
The East Side of My Youth by Syagini R. Wulan





A DIFFERENT WAY OF THINKING; ABOUT PAINTING?

What is this show about? Why am I curating it in Jogja?

Firstly, because I sense that we are at a turning point, both here and worldwide, where what is happening in painting appears uncertain. Secondly, because in travelling between Indonesia, Singapore and the Philippines I noticed a number of artists who had studied in the UK. How they painted and how they thought about painting was often very different from how other painters worked in the region. I thought it would be interesting to bring some of those artists to Jogja so artists here could see a different perspective on painting.

I must emphasise, I am not saying this is how other people should paint or think about painting. There is more than one way to make a painting and more than one way to think about them.

How do we paint? Who do we paint for? Who do we want to paint like?

There was a time, probably before you, dear reader, were alive, when the answers to these questions were clear to most people. Then, in the Seventies, with conceptual art and *Gerakan Seni Rupa Baru* in Indonesia the question "Why paint at all?" became the more important one to answer.

In 1980 when a big exhibition of new painting entitled *New Spirit in Painting* was launched in London it had all sorts of painting in it, abstract, figurative, expressionist, monochrome. There was no master discourse any more, and no set menu. When a much better version of that exhibition opened in Berlin a year later entitled *Zeitgeist*, it also included sculptures, photographs and installations. Painters could do other things and people who did other things could relate to painting.

So I cannot believe there is any single correct or preferred style or story to painting since then.

How do we deal with this?

As we live in four different countries we exchanged emails about various concerns.

The Discussion

Tony Godfrey. All seven of you studied at some point in a British Art School. Although it is the ostensible reason for bringing you together in this exhibition – and something we will discuss later – what seems more important is that you are all participating in an ongoing way (or exploration) of making and thinking about painting, normally abstract painting. That way of exploration is rich, global and complex, but it has been little noticed in South-East Asia: hence my desire to make this exhibition and present this discussion in Jogja.

Recently, I have been asked to contribute a book to a series of monographs on contemporary painters published by Lund Humphries. The first volume of the series (which has just been published) is devoted to Thomas Nozkowski. That seems to me a very appropriate person to start such a series with, but I suspect most people in the South-east Asian art world will not have heard of him and be nonplussed. How do you feel about it? Is he important to your way of thinking and working?

Christopher Cook. I enjoy the surrealist methodology of Nozkowski's work – a sense of playful experimentation, also crucial to artists such as Max Ernst and Paul Klee, who in turn informed much Abstract Expressionist invention. This said, the contingent quality of his painting is a challenge to me – when viewed in an exhibition, it can seem as if each image is merely one possible solution among multiple solutions which actually have very little in common, – or to put it another way, they can seem to lack a distinctive vision. Even though I embrace chance in my own work, this quality can lead me to consider Nozkowski's paintings with less attention than they would otherwise demand.

Ian Woo. Thomas has a fresh peculiar way of constructing paintings using conventional modernist elements like dots, lines and fragmentation. I find his work seemingly focused and disciplined without losing its ability to

surprise. His work also has a degree of dry wit. There is a song called *Particle Man* by the band They Might Be Giants. His paintings remind me of that song. There are resonances between his work and mine, especially in relation to systems and the idea of painting as an organism.

Dan Sturgis. I have a lot of time for Tom Nozkowski's paintings - I like their attitude, a canny mix of off-beat geometries and organic forms and a dry modest wit. In fact, perhaps it is this modesty which I like most - it's laconic - and the paintings draw you in through the real care of their construction and material presence and an almost casual attitude to (if I dare use the word) composition. The colour is always great. They seem to enjoy the "ingredients of paintings" and although more pint than keg-sized always seem bigger than they are.... maybe that's because you need to look at them close up.

Tony. Well, that is quite a mixed response! Firstly, I have to think how an earlier generation than yours would have responded in the Eighties to Baselitz, Kiefer or Richter - with much greater enthusiasm.¹ In comparison to them Nozkowski is a very modest artist - or should I say "un-hyped"? What does that tell us about today?

Secondly, it would too invidious to ask you who you would prefer as a marker for a series of monographs on contemporary painters. What I would like to do instead is pick up that word used by Ian - "modernist". Is your work a struggle with modernism and the abstraction that by the Seventies seemed its flagship enterprise. I remember, for example, Dan, that you once said you could not call a painting *Untitled* because it was such an archetypal modernist title.

Chris. I wouldn't want to throw cold water on Nozkowski! He is too generous an artist for that. He's gleaned a great deal from the strategies of Klee, and few of Klee's works - however quirky - fail to engage. Nozkowski's unpredictability is fascinating - as it is with Prunella Clough. I like Dan's word - "modest," a modesty that involves deep attention to what is evolving in the work, rather than something imposed. Occasionally there's a nod to Philip Guston, who might be my choice for "marker" because of the integrity of his struggle with modernism and abstraction - ending in revolutionary figuration. I enjoy being ensnared by all the possibilities laid before a contemporary painter. "Ensnared" maybe sounds a bit heavy, though it can at times feel like a burden. It is compelling to work out one's own finely nuanced approach against this backdrop, locating painting squarely in the realm of philosophy, as Klee would have it.

Tony. Is it not curious, Chris, that you are choosing Guston as a marker even though he died 37 years ago? Is his rejection of abstract expressionism and modernism in the Seventies the cut-off point? Are we still working what to do after he murdered modernism?

But what Guston then makes after that murder, however angry they may be, are humanist paintings that seem very different from what any of you do. Is the appeal of Nozkowski that he looks contemporary but seems humanist or poetic?

Dan. In one way I am pretty certain that if you make abstract painting - or paintings that look like abstract paintings - you, whether you like it or not, are engaged in a conversation with or about modernist painting.

Of course there are pre-modernist precedents, but these are often as not framed through modernism.

I think in the West, the mid to late Seventies were a really interesting moment for painting. It was a moment when many painters were trying to move beyond a reductive form of abstraction - a wonderful type of painting but one that no longer seemed relevant. But at the time many of these works were marginalised - as the critical discourse seemed to be somewhere else - outside of painting - or outside of abstraction - as the latter by then was seen as uncritical, unconnected, late and lyrical (though of course late-late modernism had its acolytes). But other painters were being critical and connected "through" abstraction.

Tony. You have long been interested in artists who seemed marginalized but who were seeking a new non-formalist type of abstract painting.

Dan. Yes, I am drawn to these artists - like Richter and Palermo or Lee Lozano or some of the artists who showed in the *DeLuxe* show of 1971, or in the UK Jeremy Moon. They show a desire to move beyond a reductive modernist approach. I think Nozkowski would fit with them as well. His modesty that you spoke about can be seen in a way, as a critical position against grandstanding and pomposity - which was pretty rife within painting then (I think the pathos of Michael Krebber would fit there as well). For me the question becomes about painting beyond modernism (rather than after or post) - and I like the idea that a painting may be able to speak in multiple voices - multiple non-compatible voices.

Tony. Your distinction between after and beyond is important. I am thinking of Yves Alain Bois's 1990 book *Painting as Model* which, like much critical writing of that time, saw painting after modernism as in a state of mourning. Have we gone beyond that or are we still in mourning for painting's purported loss of potency and cultural centrality?

Dan. Yes, I do think we are beyond that idea now... it was too didactic... but it did happen... and consequently that Eighties notion of mourning is just as much part of painting's history as the challenge of the Daguerreotype was in the late Nineteenth century or the rediscovery or formal re-interpretation of the Italian Renaissance was in the early twentieth century... and therefore you do see work being made now that refers and references that position. Indeed, I would go further and say that most critical painting now needs to work out how to negotiate that mourning... to work out its own position to it.

Guo-Liang. I think painting has been swinging between the perpetual states of mourning and vengeful exuberance for a while now - 'It's dead! No, it's back and better than ever!' In Asia, maybe we have a different relation to the idea of mourning, which is often worked into everyday rituals. It's not about loss or resurrection but about finding a way to live with the dead. For me, it's a great way to deal with painting's loss.

Syagini. I never see painting as in a state of mourning. It has always been meditative activity for me. So how?

Chris. Contemporary painters perhaps do subliminally mourn painting's loss of cultural importance, but thankfully that is not its essential motivation, which is more reflexive and intimate. That is why it persists, and where its obdurate potency arises from. My choice of Guston as marker is probably a reflection of that position.

Ian. I see modernism as a personal memory of objects and architecture from my environment. This could range from my mental and empathetic relationship to designs of everyday structures by human and nature. I am also affected by situations with people and a mental urge to describe emotions and reach for something I know and sense but cannot understand. So that makes up the things I want to start my painting from. Where it ends, it's all about thinking and searching for a structure that appeals to me. Although I say I make abstract paintings, it is representation that guides me throughout. Representation is not realism. I have no interest in realism.

Tony. In 1981 I saw *Zeitgeist* in West Berlin. I was knocked out. Even though some of the paintings were thin things (Fetting & Salome for example) it seemed a real marker for what would could be done in painting from then on. Since then, for me, there has only been one contemporary painting show that had such power or conviction. Sure, I have seen lots of interesting shows of paintings – and curated some myself – but I can't say any of them have had that sort of response – you know – “this is great. I want to be part of that.” I am talking here of mixed shows, not shows of single artists which often have, of course, a natural coherence! Is this because a lot of the best painting today tends to be modest, or is it because – to misquote – there is no history of painting now, only painters?

Ian. While Europe or America has its history of ground breaking exhibitions, I have yet to see a curated and well documented new painting exhibition in Asia. I think there is a general sense that painting is either sentimental to collectors, or just simply an abstract self-absorbed ‘stranger’. ‘Abstract’ here is a generic term for something not understandable or self-absorbed. The general audience in Asia are not interested in the history of irony or subversion in painting ideas. The mainstream appreciation of paintings in Asia is still in the vein of illustration and storytelling while we seem not to capitalise on the immense history of abstract painting in Asia like the Dansekwa movement, Indian Tantric paintings and even early ‘Chan’ paintings from China.

Tony. Ian, like me you really like music and, unlike me, are a good musician. Does music inform the recent paintings?

Ian Woo. I love music but do not listen to it when I make paintings because the music tends to create added sensations to what I am looking. So I get confused. Maybe because I happen to be a musician so this tends to be a problem. But I do think about rhythm as juxtaposition, sound as colour when I am painting and drawing. I do see lines

appearing in space like sounds emerging. I do think of music in relation to atmosphere, like the colour of night light, which is mentally stimulating and calming. I am careful when I speak about painting and music because it can be a bad cliché, it tends to be an equivalence when artist have nothing to say about their work. Which is unfortunate.

Tony. Chris, a question just for you: you have been using graphite powder for I think twenty years as your main medium. I am not sure when you last used oil paint. What led you to turn to this medium?

Chris. A powerful aspect of the graphite was the way absence of colour allowed me to improvise freely before the image became established. I first used it as an attempt to simulate a series of sand drawings I'd made in India in the mid 90s, but quickly realised it was giving me a fresh connection to surrealist approaches I'd abandoned due to the problem of clichéd colour association.

The graphite powder is mixed with oil and resin, so in a way it is not unlike oil paint, but it produces a kind of geological quality, even though it is used in a very thin layer. Using graphite also opened up strong dialogues with early photography, drawing and printmaking.

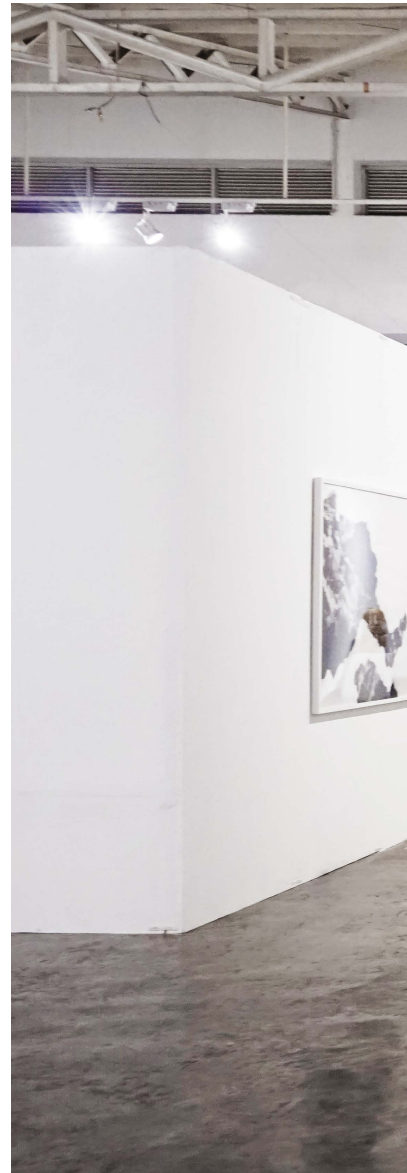
Tony. Why is early photography important to you?

Chris. Well, the optical and chemical imperfections that give early photographs their 'objectness' have equivalents in my graphite process, particularly around the edges, but more importantly, certain images by Daguerre or Fox Talbot convey the magic of becoming - the photograph as revelation as much as of record. As my 'graphites' usually begin unplanned, and develop as I work, that sense of emergence, of revelation, feels very familiar and fundamental. And as James Elkins has argued, painting connects in this way to alchemy, in that a physical activity can provoke a simultaneous intellectual response, and equally an idea can become a movement of the brush. This is an interaction that painting remains particularly good at. It's in Nozkowski too.

Tony. Lui, you are using graphite too for your works in this exhibition. Is this the first time you have used graphite to paint with? Why are you using it?

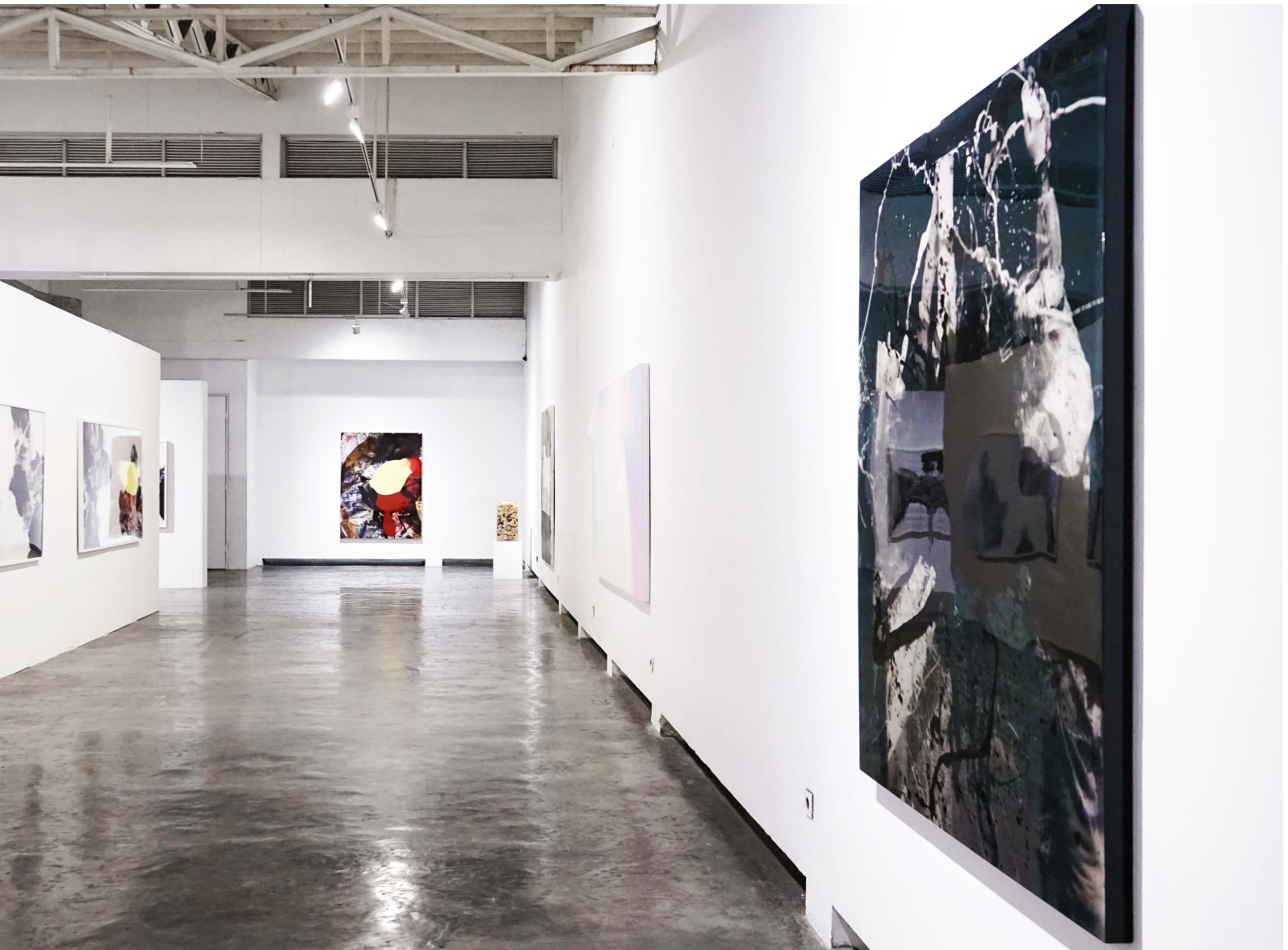
Lui. As for using graphite for painting, I've only started using in the past couple of years, when I started to experiment on drawing and working on paper. I only started drawing quite recently, I felt it was a good way of thinking about painting, as a process of thinking about painting. Painting carried, or rather carries, such historical weight that the activity of drawing doesn't really have, so I felt that the activity allowed a lot more leeway in experimentation, both with images and material. I've always felt that drawing had this object-y feel to it - I don't really know how to articulate it in writing, not yet at least, but it's something I've always dealt with in my work.

Tony. By historical weight do you mean the body of Western painting (Giotto to Kiefer)? In what was it that restricting or oppressive? Is it because you aren't "Western"?



Exhibition view

From left, *Untitled III (Where does Landscape Begin?)* & *Untitled IV (Where does Landscape Begin?)* by Lui Medina, *Long Instant Relationship #2* & *Coriandrum Sativum* by Arin Sunaryo, *Soul Pattern* by Ian Woo, *The East Side of My Youth* by Syagini R. Wulan, and *Stratum | BW* by Arin Sunaryo.



Lui. Well, yes, that's what I mean about the historical weight of the practice of painting. I don't think it's possible for any contemporary painter to avoid thinking about the role of painting in Western art history, and how it relates (or not) to her/his work. And I wouldn't say it's because I'm not Western but because the conversation around the contemporary practice of painting that I am dealing with is rooted in the Western knowledge and understanding of painting. And I wouldn't really describe it as oppressive... restricting, maybe a little bit, but that's still a strong word. I'm interested in the possibilities of painting, and drawing is simply another way for me to explore these possibilities. I guess you can say drawing is lot freer as a practice, for me at least. For the record, I don't really consider myself a painter in a strict sense - there's something about being a painter and contemplating a blank surface that I don't particularly relate to, an activity which I consider very "painterly". In this sense I'm not a painter I guess. But I think about painting a lot, the pictorial aspect of it, and there are still paintings that I think are so beautiful - to be honest, the best and most beautiful work that I've seen recently in Kassel were paintings. I paint so I can have a dialogue with the practice of painting, whether it be through drawing, objects, process, materials.

Syagini. In the end everything has to be beautiful for me. If it is not beautiful then, for me it is not finished.

Tony. Syagini, the last time I saw your work was earlier this year in Manila at the art fair where you showed constructions rather than paintings. Have these developed out of the paintings or are they something totally separate?

Syagini. Regarding art practice, it's the other way around. My paintings were developed out of my other mediums.

Tony. Guo-Liang, you have talked of how difficult it was to be a painter when you were a student at Goldsmiths. The works you produced then and subsequently were small and intense flower paintings, though they seemed more a meditation on the flower paintings of Manet or Fantin-Latour than botanical studies! But then you went to Glasgow to do your MA and whilst there started to make very different paintings. Why this change to much more openly structured paintings?

Guo-Liang. I hadn't seen much paintings before my time in London. Not that there weren't any paintings in Singapore (in fact, the history of painting in Singapore has a very particular narrative) but they just weren't part of people's everyday lives here. Being able to go to Tate and National Gallery to spend time with paintings, to be in the presence of other people seeing paintings, was a very important experience for me. Suddenly, these weren't just images off a book but objects that have a physicality and the power to address us in the present.

It was rare to find people painting in Goldsmiths while I was there. It wasn't that the school actively discouraged painting but there was certainly a sense that the place valued conceptually-driven practices and that artworks have to, at some point, enter the space of discourse. This can be very challenging for artists who are more materially-driven, or if they wish to

delay that entry into discourse (sometimes there's a very good reason to do that!). I'm not suggesting that the material and the conceptual are mutually exclusive but certainly a lot of my peers found it very difficult to continue painting given the condition and eventually, they ended up doing other things.

When I returned to Singapore, the art scene was into 'contemporary' and 'multi-disciplinary' practices, and no one was interested in painting. On hindsight, the flower paintings were a kind of reaction to the situation, to me being trying to formulate some kind of position. It's funny when people say they are very beautiful. For me, they are quite stubborn and opaque, partly because I wanted to hold my ground.

Tony. You went to Glasgow to do an MFA some years later. Was that very different from your BA at Goldsmiths?

Guo-Liang. Yes, in contrast, my time there was quite different (to be fair, it was almost a decade later). The scene was quite open and diverse in terms of the kind of practices artists had. I remembered my first day in the city and seeing a group show of painters based in Glasgow at GoMA curated by Merlin James. It was a modest show but intense. These painters were operating at the periphery but seem connected to a wider European sensibility and more importantly, to each other. I felt like I was in the right place. Suddenly, I didn't have to resist anymore and everything was possible again.

Tony. Dan, given that you decline to use *Untitled* as a title why do you choose the titles you use? Are they important to the viewer?

Dan. I think my use of titles gives a painting a little lift... I wouldn't want to say they gave viewers a way in... as that sounds overly literal, or descriptive in some way. I like the idea that the title may be at slight odds with the painting – to be slightly poetic when the painting seems tough and rational – or to seem matter-a-fact when the painting is far more open and uncertain. I have used titles which amuse me – to call a painting *Just Enough* when I think it may in fact be almost too much. However it's not quite true that I have never used the title *Untitled* as I have used it coupled with a specific location or place – *Untitled Bethany*, *Untitled Coniston* – for an ongoing series of multiple works on paper which I have made in different places over a number of years. These paper works are essentially very similar, always the same size, format, painted in a similar way that mimics a screen print, – I use the word equivalent – and for me the idea of using a concrete title with its modernist baggage works well for these works when coupled with a place and all that that evokes.

Tony. Arin, I remember years ago talking to Ian Davenport and he said for him the breakthrough was going to the sculpture department as a student and starting to think of paint as a material. Did a similar experience help you change direction when in UK?

Is there some sort of political or ecological thinking behind using food as pigment?

Exhibition view
Opening night , Gallery 1, Langgeng Art Foundation.
Painting on the left was *Soul Pattern* by Ian Woo.





Arin. When I studied in UK, I focused on the dripping and the gesture of the paint. And when I got back to Indonesia I chose resin because of its fluidity.

Actually, I started to realise that there's so much I can do with pigment when I first used volcanic ash, that broadened my options and led me to my creative process at the moment.

How I choose pigment is based on neither political nor ecological, it's the other way around. The nature, the characteristic, the story, the history of every pigment is something that I can learn from.

Tony. We are running out of time. How do we conclude? Can we conclude? Or is painting now in a state of flux?

But no-one answered. Nevertheless, it is true that individual paintings do get finished. Every painting that goes up on a gallery wall has been concluded. Well, OK, sometimes artists go back and work on their paintings again! But it is relatively rare.

I think it is impossible to be conclusive on how we think about painting though! Our discussion has, predictably, been very discursive. How to paint has become exploratory again. As the Chinese supposedly say, we are cursed to live in interesting times!² The first historian of the English Civil war, Lord Clarendon, who had himself been a participant on the losing side said that a civil war was the best time to write of but the worst time to write in. I am sure in the future the current uncertain history – or histories – of painting will be fascinating to look at and discuss. But to live it today can be confusing – but exciting – there are many possibilities.

The Artworks



1.1

CHRISTOPHER COOK

Popping

Graphite and resin on Panel

45.5 cm x 61 cm

2017

1.2

CHRISTOPHER COOK

Broken Cell

Graphite and resin on Panel

45.5 cm x 61 cm

2017

1.3

CHRISTOPHER COOK

Flutter

Graphite and resin on Panel

45.5 cm x 61 cm

2017



1.4

CHRISTOPHER COOK

Collider I

Graphite and resin on Panel

75 cm x 50cm

2017



1.5

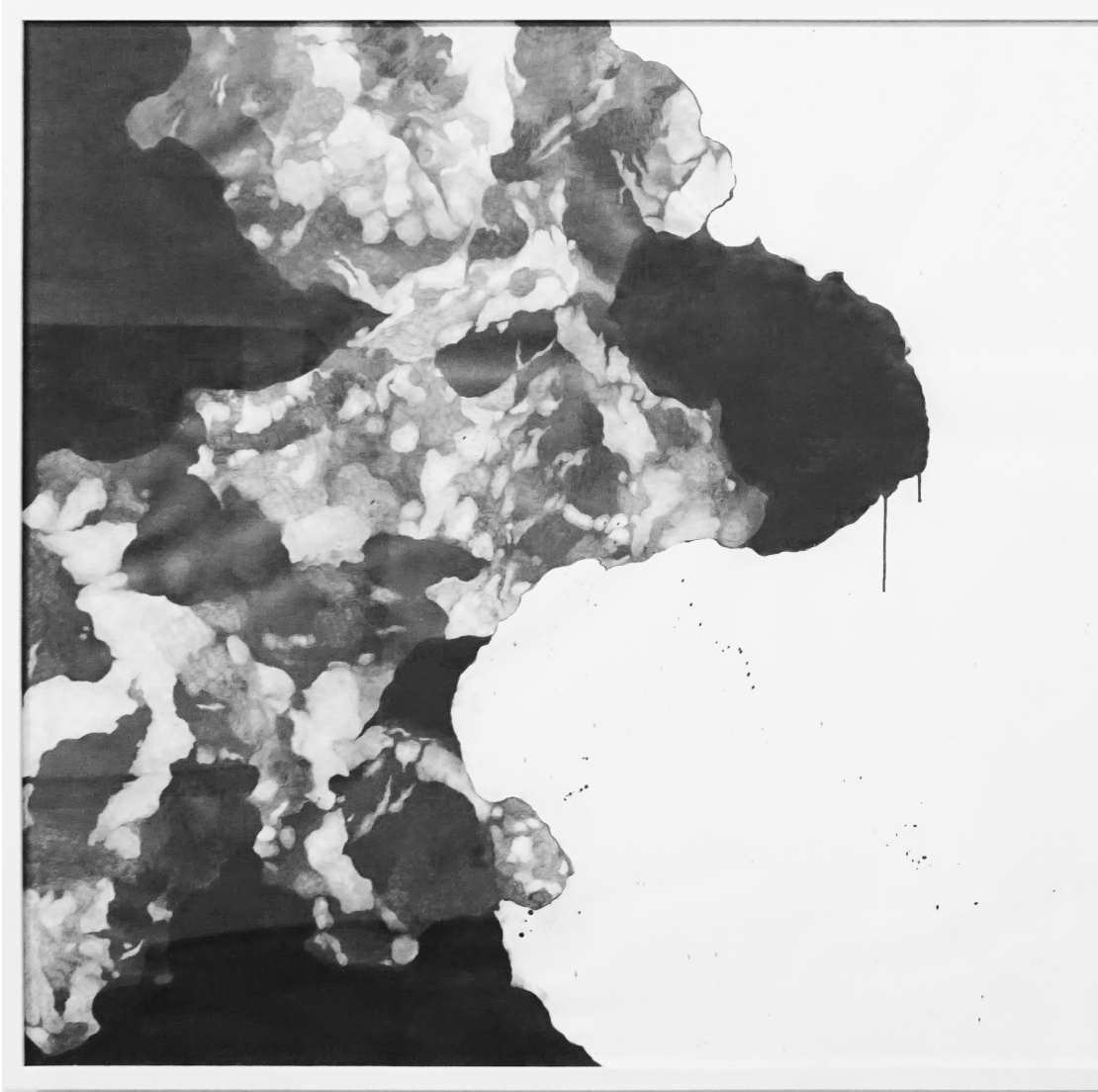
CHRISTOPHER COOK*Collider II*

Graphite and resin on Panel

75 cm x 50cm

2017





2.1

LUI MEDINA

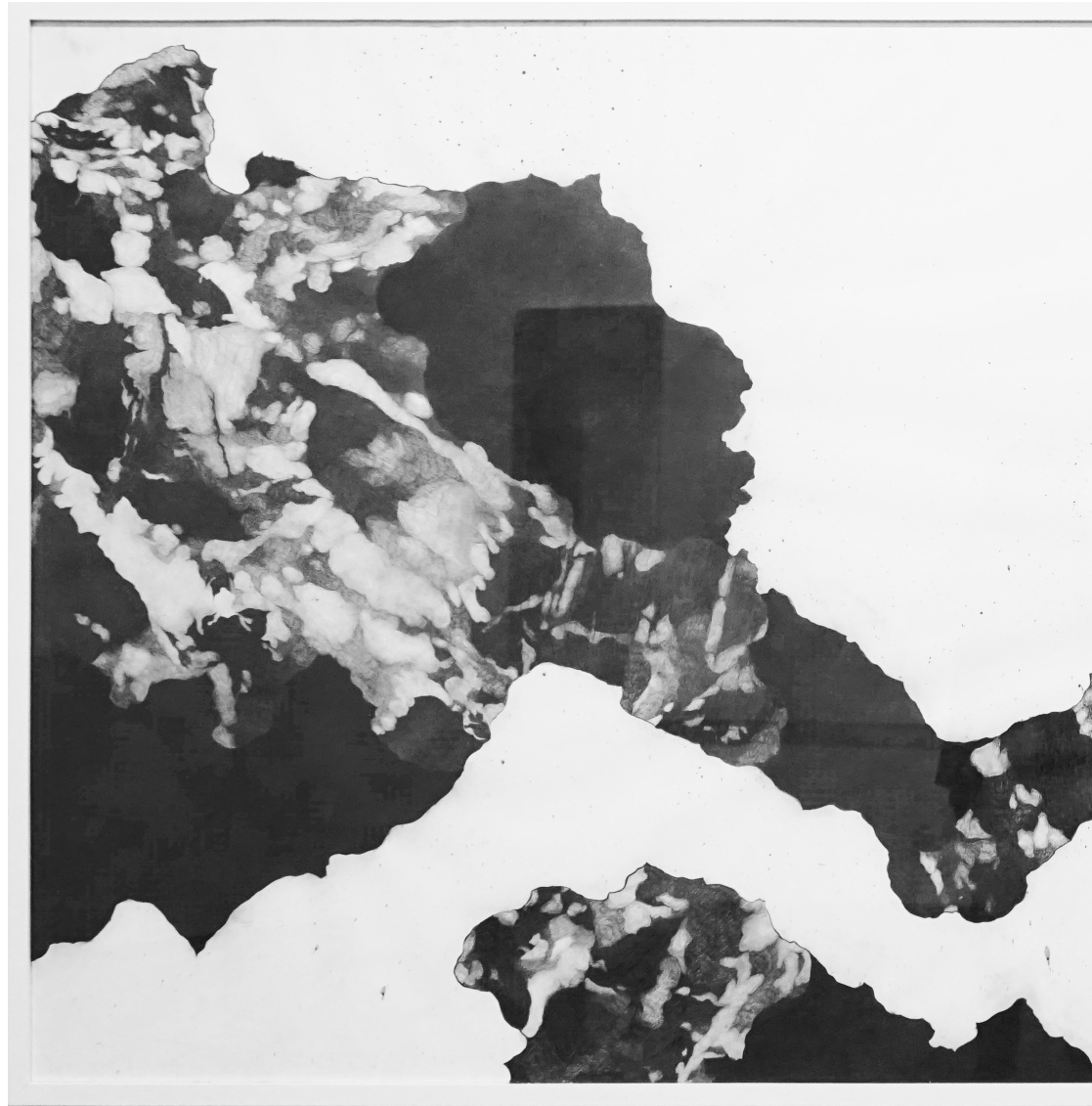
Untitled III (Where does Landscape Begin?)

Graphite on paper

123.5 cm x 245.5 cm

2017





2.2

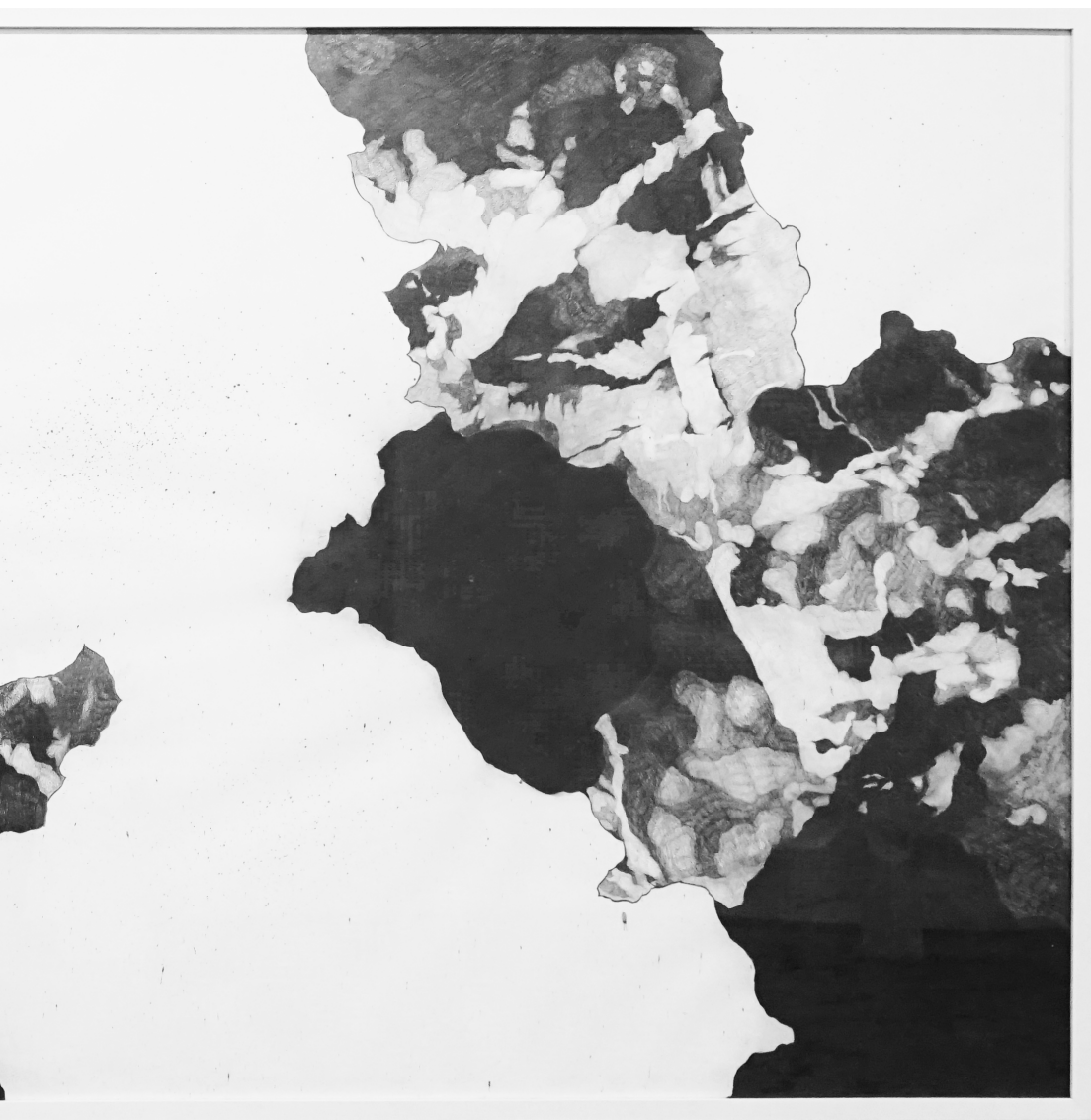
LUI MEDINA

Untitled IV (Where does Landscape Begin?)

Graphite on paper

125.5 cm x 246.5 cm

2017





2.3

LUI MEDINA

Untitled V (Where does Landscape Begin?)

Graphite on paper

125 cm x 246 cm

2017





3.1

DAN STURGIS

At Ease

Acrylic and Pencil on Wall

Dimension Varied

2017

Executed on site by Hilman & Magas



3.2
Exhibition view, **DAN STURGIS**, *At Ease*
Gallery I, Langgeng Art Foundation

32

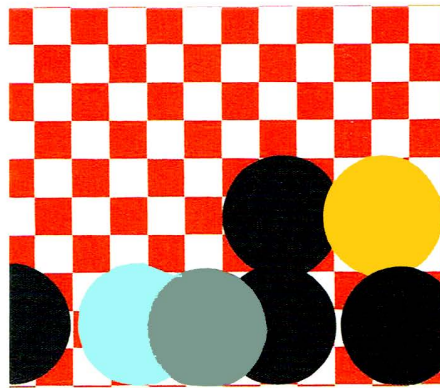
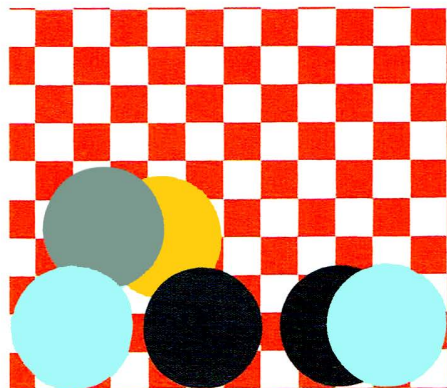
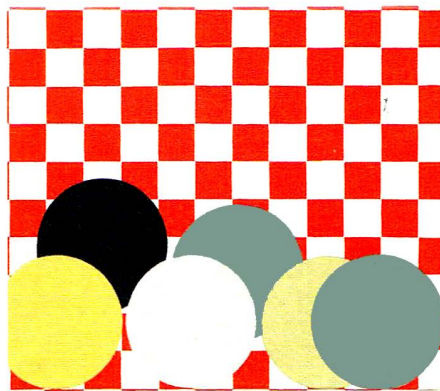
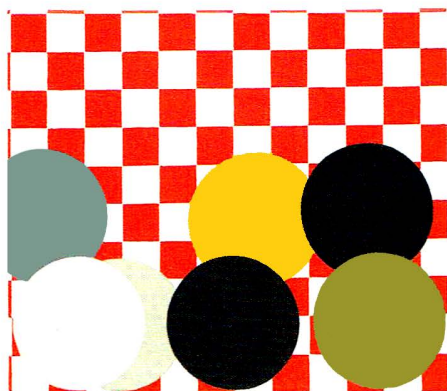






3.3
Exhibition view
DAN STURGIS
Newer Order I-IV

3.4
DAN STURGIS
Newer Order I-IV
Acrylic on Canvas
32 cm x 37 cm
4 pieces
2015



4.1

ARIN SUNARYO

Coriandrum Sativum

Resin & batter crumble

35.5 cm x 35.5 cm x 70 cm

2017







4.2

ARIN SUNARYO

Long Instant Relationship #2

Instant noodle, extra hot chili flakes,

Organic food coloring, black coffee, & chocolate

150 cm x 197 cm x 5 cm

2017

4.3

ARIN SUNARYO

Stratum | BW

Pigmented Resin & Digital Print

Mounted on Wooden Panel

175 cm x 130 cm

2012





5.1

GUO-LIANG TAN

Unter I

Acrylic on Fabric & Wood

52.5 cm x 42.5 cm

2015

5.2

GUO-LIANG TAN

Unter II

Acrylic on Fabric & Wood

52.5 cm x 42.5 cm

2015





5.3

GUO-LIANG TAN

Juniper Blush

Acrylic on Fabric & Wood

141 cm x 120,5 cm

2017



6.1

IAN WOO

Likeness Path

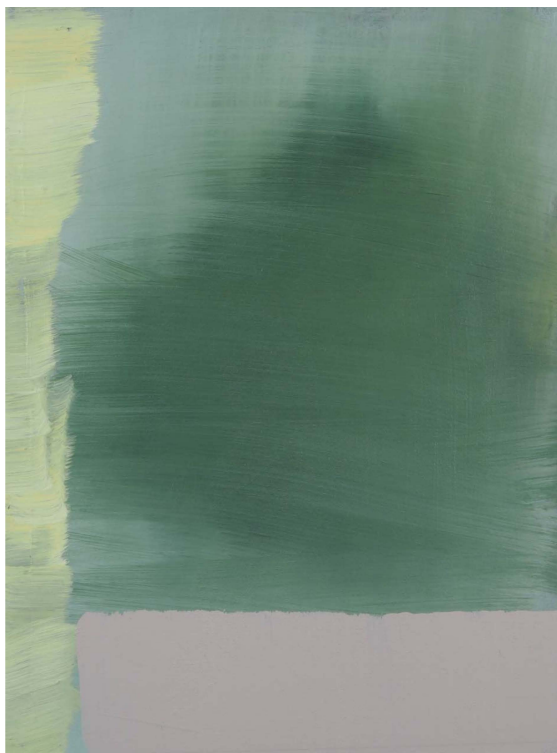
Acrylic on wood

41 cm x 30.1 cm

(10 pieces)

2016-2017





| 6.2



| 6.3

6.2, 6.3, 6.4, 6.5

Detail images

IAN WOO

Likeness Path

Acrylic on wood

41 cm x 30.1 cm

(10 pieces)

2016-2017



| 6.4



| 6.5



6.6

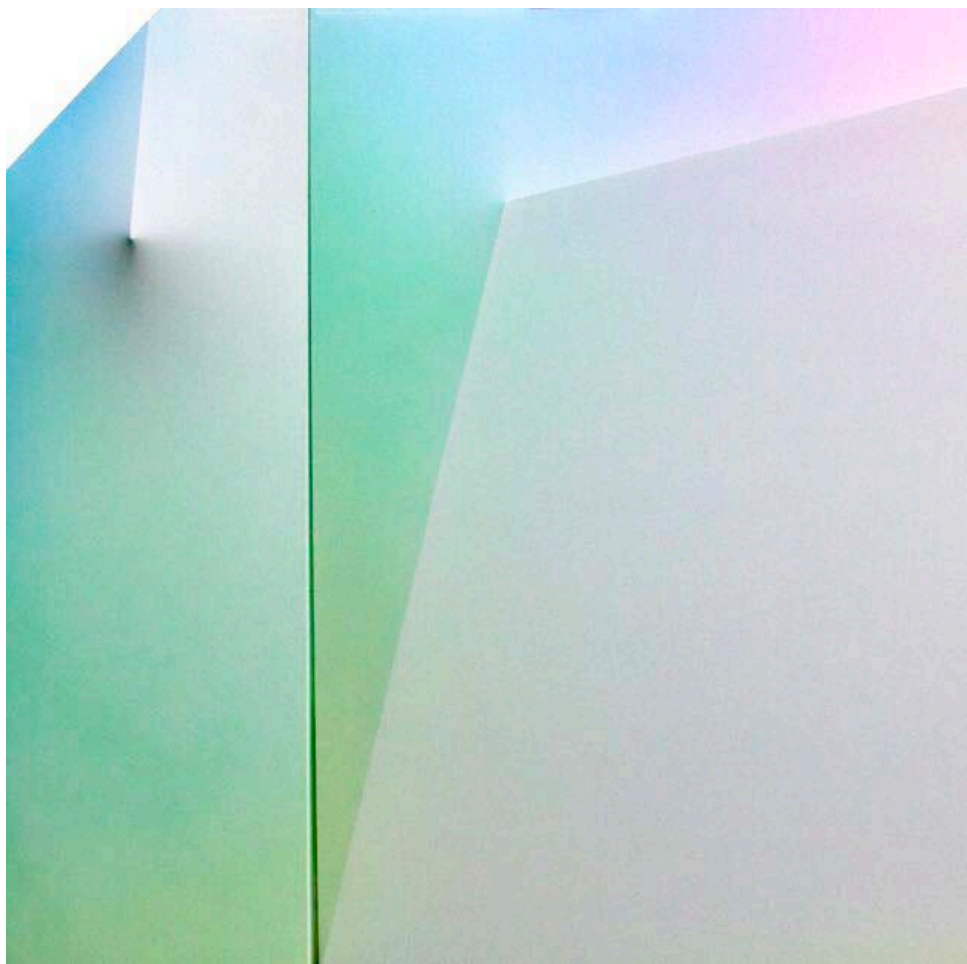
IAN WOO

Soul Pattern

Acrylic on linen

200 cm x 180 cm

2015



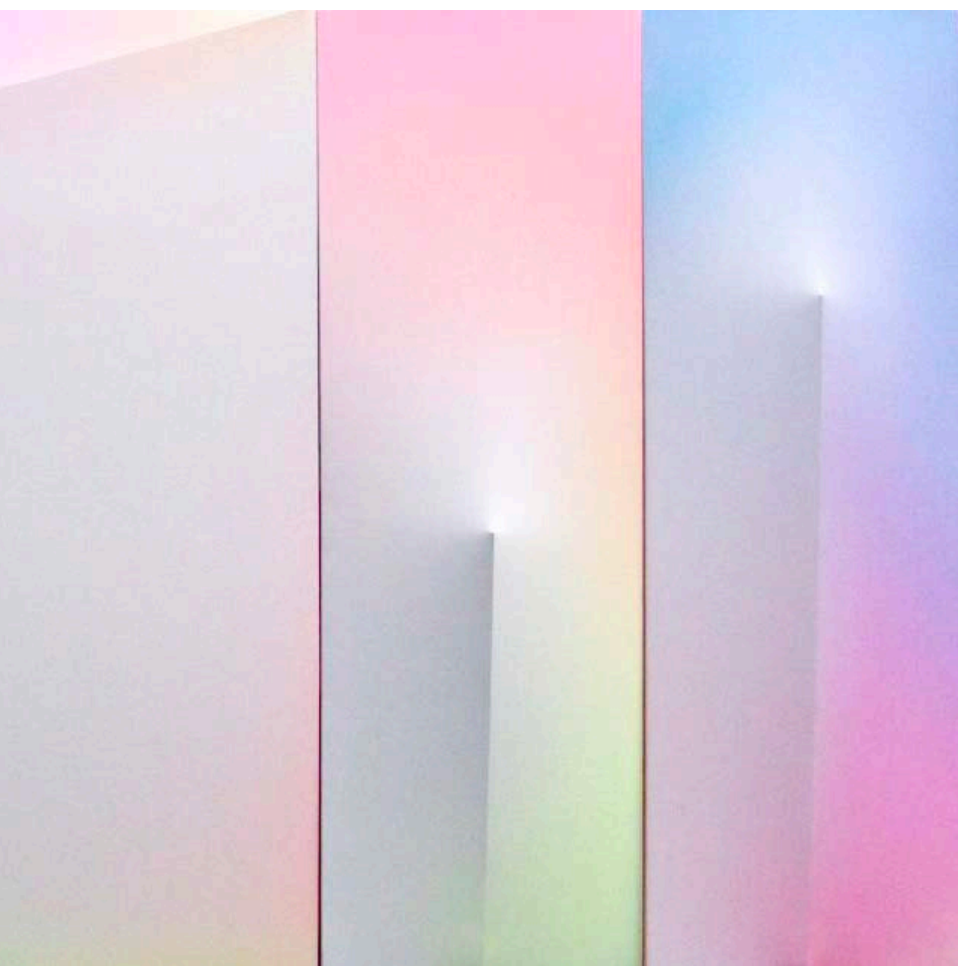
7.1

SYAGINI R. WULAN*The East Side of My Youth*

Lacquer on Shaped Canvas

150 cm x 300 cm

2017





Exhibition view

From left, *Stratum* | BW by Arin Sunaryo, *Popping & Broken Sell* by Christopher Cook, and *Untitled IV (Where does Landscape Begin?)* & *Untitled III (Where does Landscape Begin?)* by Lui Medina



As this catalogue is to include installation shots of the exhibition, I am in the unusual situation of being able to also say something after having installed the show and after having had extended discussions both with those artists able to come to Jogja and with visitors to the exhibition. But I can only speak for myself: what you read below is a personal response.

As a curator I invite artists, ask what they might make or have available, perhaps help choose particular works, perhaps suggest some issue or title – which they, of course, often ignore. The exhibition is not a statement of mine. In literary terms I am not an author but somewhere between an impresario and an anthologist. So putting the work of seven artists together in one space is no mere confirmation of a pre-existing plan but rather an act of discovery. The gallery is a forum where works of art are moved around exploring their possible relationships, until they settle down. It isn't an ego trip: if some of the artists are there, you discuss things with them, likewise gallery staff or friends. Even if the end result, one person looking at a work and responding is an *ich-du* experience, the making of an exhibition is relatively communal.

Of course, there are also physical constraints: this temporary wall is not strong enough to support that heavy painting; that glazed work catches the light if hung opposite the window. You rely on the eye: it feels wrong or right, too obvious or challenging.

Abstract painting: what an elusive subject that is!

How difficult it is to explain, especially now. Any honest discussion is likely to be as discursive as that above.

Again, speaking personally, my first full-on experience of abstract painters and their thinking was at my first job in an English art school (Winchester) in 1977 where, despite conceptualism *et al*, Greenbergian formalism still had pole position. It was the advent of neo-expressionism (Baselitz, Kiefer, Schnabel and many others) soon after that which finally condemned such formalism to, if not the past, the margins.

Yet painters still made abstract paintings, but outside the formulae and art-speak of formalism. Indeed, one can see, as Dan pointed out, there were painters making non-Greenbergian paintings from the seventies onwards. They were living, as we do, not with the certainties of a "pure", abstract art, Greenbergian, constructivist or whatever-else type of modernism, but with uncertainty. How to understand minimalism conceptual art, listen to feminist theory, accept photography could be an art form and make abstract painting that acknowledged that?

(This, is of course, what these artists at LAF collectively do.)

My first serious attempt to dealing with the continuance of abstract painting was in writing a book to accompany an exhibition (*Chance*,

Choice, Irony) at the John Hansard gallery, Southampton in 1994 which included work, *inter alia*, by Bernard Frize, Jonathan Lasker, Fiona Rae and David Reed.

My second was my 2009 book *Painting Today* where I discussed abstract painting as either "hardcore" or "impure" – words that were excised by my publishers (Phaidon) as sounding too squalid. But they are the best words to represent two conflicting but codependent positions. Hardcore: art that attempts to maintain the purity of abstraction, colour, geometry, etc. To what extent this can exist now uncontaminated by irony is a moot point, but the continued fascination with a figure such as Agnes Martin who painted nothing but grids is illuminating. When she says that, 'When I think of art I think of beauty. Beauty is the mystery of life. It is not just in the eye. It is in the mind. It is our positive response to life.'³ It is hard not to listen sympathetically.

Impure? What happens when you open the laboratory door and let the world in? It is no new thing that abstract painters at a certain point started letting motifs back in: in the eighties the French painter Judith Reigl realised she was instinctively letting images of men appear in her paintings, John Walker the image of a balcony, Christopher Le Brun⁴ and the Danish painter Per Kirkeby the horse. You could say, they used processes found in painting abstractly to make figure paintings, or, you could say that they let images emerge in abstract painting.⁵

Likewise, in the eighties one doyen of New York abstraction, Brice Marden, slipped from hardcore to impure: seemingly ruthless monochromes morphed into lyrical paintings that referenced the shadows cast by olive trees, Chinese calligraphy, the patterns of shells. By 2017 he was making monochromes again.⁶

The boundary between abstraction and figuration has become very porous. Of the artists in this show Arin, Chris and Guo-Liang were earlier known for figure paintings. No wonder then that we see lurking in the background of one of Arin's paintings is a photo of him painting, Dan's circles bounce around and gather like cartoon figures. They are only the most obvious of such slippages.

The references abstract painters call on now are not just other abstract painters but painters who are ostensibly figurative. Neo Rauch, Michaël Borremans, Liu Xiaodong and perhaps especially Luc Tuymans, who for many made painting more "possible" in the Nineties.

In the last few years such various painters as Nigel Cooke, Geraldine Javier, Ugo Untoro have started to make paintings that are more abstract. It is not so much a matter of converting from one faith to another, as negotiating a way through the wide gap between hardcore figure painting and hardcore abstraction. Traversing uncertainty. Painting here, abstract or not, is a realm of possibilities, not of rules.

Indeterminacy; process. In discussion the role of chance, of allowing oneself to be led by the process and its accidents was often mentioned. Using chance? I am not a surfer, but I think using chance is not unlike a

surfer catching and riding on a wave. No wave is the same or wholly predictable. What does a good surfer need? Split second timing, sensitivity to the wave, finding where it can take one. Making something from what is possible. Reveling in the excitement of the new. Each painting is a renegotiation. Each conclusion is provisional.

It was, as several people noted, a very beautiful show. "Beauty" is a word that has been effectively banned from British and other art schools. Students are urged to use terms such as "research" instead. You can understand "Beauty" is an awful hard word to define, and used so frequently and sloppily in the wider world as to make one cagey to use it. And yet... Interviewed near the end of a long life devoted to art, Herbert Vogel remarked, "a good art work brings beauty and joy."⁷ Talking back in the Eighties my dear friend Ed Allington, sadly recently deceased, remarked to me that "one day they will stop talking about Richard Deacon in terms of Rilke and Heidegger and just say he makes beautiful sculptures."

Maybe beauty happens as a by-product of other things, or other processes. Beauty may not exist as a universal value but only as a personal response – provisional even. The beauty here was, I think, not just in the delicate colours of Syagini or Guo-Liang,⁸ nor in the elegance of the drawing in Chris or Lui, the atmospherics of Ian, but in how everything combined, the strangeness of Dan's wall drawing, the apparent ugliness of Arin's sculpture, etc. Perhaps it is not unsynonymous with the satisfaction of seeing a complex thing working. Perhaps it is not unsynonymous with a sense of grace.

Whatever, making and seeing the exhibition made me think a lot about painting, but it also gave me a lot of pleasure. I hope the same applies to all others who saw it.

Tony Godfrey.

(Endnotes)

1. I was asked in the late Eighties to write a book on Baselitz for a series of books on contemporary painters that Abbeville wanted to launch. I declined as my German was too poor but said I wanted to write a book on Cy Twombly. The response? "Tony, New York is full of people who want to write a book on Cy Twombly. But no-one wants to read one." Some things do change!
2. In fact, like the oft made claim that the Chinese word for crisis also means opportunity this is an apocryphal saying.
3. Quoted with no date in Arne Glimcher, *Agnes Martin*, London 2012, p. 168
4. Le Brun returned to full blown abstraction in 2015.
5. Of course, throughout the twentieth century, from Leger in 1916 to Srihadi in 1962 some artists have deserted abstraction for some form of representation.
6. The position of Philip Guston is an unusual and perhaps misleading one. After returning to figuration in 1969 he disowned the abstract paintings he had been making for the previous twenty years. For most artists the issue is to recognize the possibility of having both positions, of being beyond modernism but still in touch with it.
7. Quoted in the documentary *The Vogels*, dir. Megumi Sasaki, 2008.
8. Both of them reminded me of the early colour fields of Jules Olitski from the Sixties, works often decried as too pretty, too decorative or the floral paintings of Morris Louis, works whose power seems still acknowledged, though no-one can quite say why they are so powerful. All an indication, I guess, of how painters now feel able to link back to late modernism if it suits them.





Exhibition view
From left, *Long Instant Relationship #2 & Coriandrum Sativum* by Arin Sunaryo, and
Soul Pattern by Ian Woo,

A DIFFERENT WAY OF THINKING; ABOUT PAINTING?

Tentang apakah pameran ini? Mengapa saya mengkurasi pameran ini di Jogja?

Pertama, karena saya merasa bahwa kita berada pada titik balik dimana apa yang sedang terjadi di seni lukis saat ini terasa samar, baik disini dan di seluruh dunia. Kedua, dari pengalaman selama bepergian ke Indonesia, Singapura, dan Filipina, saya mulai mengenal beberapa seniman yang menempuh studi di Inggris. Apa yang mereka lukis dan apa yang mereka pikirkan mengenai lukisan seringkali nampak berbeda dengan para pelukis lainnya. Saya kira menarik untuk membawa beberapa seniman ini ke Jogja sehingga mereka dapat melihat perspektif yang berbeda mengenai lukisan.

Perlu digarisbawahi bahwa ketika saya membahas hal ini, saya tidak sedang membuat pernyataan tentang bagaimana sebaiknya seseorang membuat atau mempertimbangkan sebuah lukisan. Ada lebih dari satu cara untuk membuat dan mempertimbangkan sebuah lukisan.

Bagaimana kita melukis? Untuk apa kita melukis? Kita ingin melukis seperti siapa?

Mungkin pada zaman sebelum kalian –para pembaca- hadir di dunia ini, pertanyaan-pertanyaan di atas nampak jelas bagi kebanyakan orang. Pada tahun 70-an, dengan adanya seni konseptual dan Gerakan Seni Rupa Baru di Indonesia, muncul pertanyaan **“Mengapa harus melukis?”**

Pertanyaan ini mulai menjadi pertanyaan penting yang perlu untuk dijawab.

Di tahun 1980, sebuah pameran besar bertajuk “New Spirit in Painting” diadakan di London. Pameran ini memamerkan berbagai lukisan baru seperti lukisan abstrak, figuratif, ekspresionis, dan monokrom. Tidak ada wacana karya master, dan tidak ada set menu lagi. Setahun setelahnya di Berlin, pameran tersebut diadakan kembali dengan versi yang lebih baik. Pameran dengan tajuk “Zeitgeist” ini memamerkan karya-karya patung, fotografi, dan instalasi. Disana banyak karya pelukis dalam berbagai bentuk diluar lukisan, sehingga orang lain dapat terkoneksi kepada lukisan.

Jadi tidak ada satu pun gaya yang benar atau pun yang istimewa, atau bahkan tidak ada lagi cerita untuk dilukiskan –sejak saat itu.

Bagaimana kita menghadapi hal ini?

Karena kita tinggal di empat negara yang berbeda, kami pun bertukar cerita melalui surel mengenai berbagai topik.

Diskusi

Tony Godfrey. Kalian bertujuh telah menempuh studi di institusi seni di Inggris, dan ini adalah alasan mendasar yang membawa Anda sekalian ke dalam pameran ini –yang mana akan kita bahas nanti. Yang lebih penting adalah kalian semua berpartisipasi dalam sebuah cara (atau eksplorasi) mengenai pembuatan dan pertimbangan mengenai lukisan yang umumnya adalah lukisan abstrak yang terus menerus berproses. Cara atau eksplorasi tersebut adalah sesuatu yang beraneka ragam, global, dan kompleks –namun sedikit diperhatikan di Asia Tenggara: maka dari itu saya ingin membuat dan menyajikan diskusi tentang hal ini di Jogja.

Baru-baru ini, saya diminta untuk berkontribusi dalam rangkaian buku mengenai monograf dalam lukisan kontemporer yang diterbitkan oleh Lund Humphries. Volume pertama (yang telah diterbitkan) ini dikhususkan kepada Thomas Nozkowski. Bagi saya ini adalah hal yang tepat untuk memulai sebuah rangkaian buku, namun mungkin orang-orang di Asia Tenggara jarang mendengar nama ini. Bagaimana perasaan Anda mengenai hal ini? Apakah ia memegang peran yang penting bagi cara berpikir dan cara kerja Anda?

Christopher Cook. Saya menikmati metodologi surealis dari karya Nozkowski –sebuah eksperimen yang menyenangkan, yang juga sama krusialnya bagi seniman seperti Max Ernst dan Paul Klee –yang rupanya banyak menginformasikan banyak penemuan Ekspresionis Abstrak. Kualitas lukisan tersebut merupakan tantangan bagi saya. Ketika ditampilkan dalam sebuah pameran, tiap lukisan tampak seperti sebuah solusi diantara beberapa pilihan solusi yang memiliki sedikit kesamaan –atau dengan kata lain, mereka nampak sama secara visual. Meskipun saya membuka banyak

kemungkinan dalam karya saya, karakter ini dapat membuat saya sedikit memperhatikan lukisan Nozkowski, tidak seperti orang lainnya yang akan mencurahkan perhatian yang lebih besar terhadap karyanya.

Ian Woo. Thomas memiliki cara baru yang istimewa dalam menciptakan lukisan dengan menggunakan elemen modernis yang konvensional seperti titik, garis, dan fragmentasi. Saya merasa karyanya nampak fokus dan disiplin tanpa kehilangan kemampuannya untuk memberi kejutan, dan karya-karyanya juga memiliki tingkat kecerdasan yang sifatnya sederhana. Ada sebuah lagu berjudul *Particle Man* yang dimainkan oleh *They Might be Giants*. Lukisan-lukisannya mengingatkan saya akan lagu tersebut. Ada banyak resonansi antara karyanya dan karya saya, terutama yang berhubungan dengan sistem dan ide mengenai lukisan sebagai sebuah organisme.

Dan Sturgis. Saya memiliki banyak waktu untuk mengamati lukisan-lukisan karya Tom Nozkowski. Saya menyukai karakter yang nampak dalam lukisan-lukisan tersebut –sebuah gabungan yang cerdas antara geometri yang tidak biasa dan bentuk organik, serta kecerdasan yang sederhana. Kenyataannya, mungkin ini adalah kesederhanaan yang paling saya suka –sesuatu yang singkat –lukisan-lukisannya juga menarik Anda ke dalam penanganan penciptaan dan kehadiran materi, serta komposisi (jika saya diperbolehkan menggunakan kata ini) yang cenderung kasual. Warnawarnanya selalu bagus. Mereka nampak menikmati 'materi lukisan'. Meskipun bergelas-gelas bir kelihatannya lebih banyak daripada segalon bir... mungkin kita hanya perlu melihat berbagai hal lebih dekat.

Tony. Sungguh sebuah respon yang campur-aduk! Pertama-tama, saya harus memikirkan bagaimana generasi yang lebih muda merespon Baselitz, Kiefer, atau Riechter?¹ Dibandingkan dengan mereka, Nozkowski adalah seniman yang sederhana –atau bisa dikatakan 'tidak populer'? Apa yang hendak disampaikan kepada kita di masa sekarang ini?

Kedua, rasanya terlalu takut untuk bertanya kepada Anda: siapa pelukis kontemporer yang Anda inginkan sebagai penanda untuk seri monograf. Saya justru ingin mengangkat kata yang digunakan oleh Ian –"modernis". Apakah karya Anda merupakan sebuah usaha dengan modernisme dan abstraksi yang oleh generasi 70-an digadang sebagai usaha andalan mereka? Saya ingat Dan pernah mengatakan bahwa Anda tidak bisa memberi lukisan dengan judul *Untitled* karena itu adalah judul tipikal para modernis.

Chris. Saya tidak akan pernah mengurangi antusiasme saya terhadap Nozkowski! Ia terlalu dermawan bagi seorang seniman. Ia mengumpulkan banyak strategi dari Klee, dan hanya mengambil sedikit hal dari karyanya –bagaimanapun uniknya itu, kedua hal ini gagal untuk disertakan. Karakter Nozkowski yang tidak terduga itu mempesona, sama halnya dengan Prunella Clough. Saya suka dengan istilah "kesederhanaan" yang diajukan oleh Dan, sebuah kesederhanaan yang melibatkan perhatian yang mendalam terhadap karya yang terus berkembang, dan bukanlah sesuatu yang dipaksakan. Terkadang saya menjadikan Philip Guston sebagai pilihan saya sebagai 'penanda' karena integritas usahanya dengan modernisme dan abstraksi yang berakhir di figurasi yang revolution-

er. Saya merasa menikmati ketika terperangkap oleh semua kemungkinan yang hadir di hadapan pelukis kontemporer. 'Terperangkap' mungkin terdengar berat, meski terkadang seolah membebani. Sangat menarik untuk menyusun sebuah pendekatan yang tepat untuk memosisikan lukisan secara tepat dalam ranah filosofi, seperti yang dimiliki oleh Klee.

Tony. Terdengar agak aneh ketika Anda memilih Guston sebagai penanda Anda meskipun ia telah meninggal 37 tahun yang lalu. Apakah penolakannya terhadap ekspresionisme abstrak dan modernisme di era 70-an merupakan titik potongnya? Apakah kita masih berkutat pada apa yang harus dilakukan setelah ia membunuh modernisme?

Namun kemudian apa yang Guston kerjakan setelah pembunuhan tersebut nampaknya cenderung seperti lukisan-lukisan humanis yang nampak berbeda dari apa yang biasanya ia kerjakan. Apakah daya tarik Nozkowski adalah: ia terlihat kontemporer namun juga nampak humanis atau puitis?

Dan. Di sisi lain, saya cukup yakin jika Anda membuat lukisan abstrak atau membuat lukisan yang kelihatannya abstrak –suka atau tidak suka, Anda akan tergabung dalam percakapan dengan atau tentang lukisan modernis.

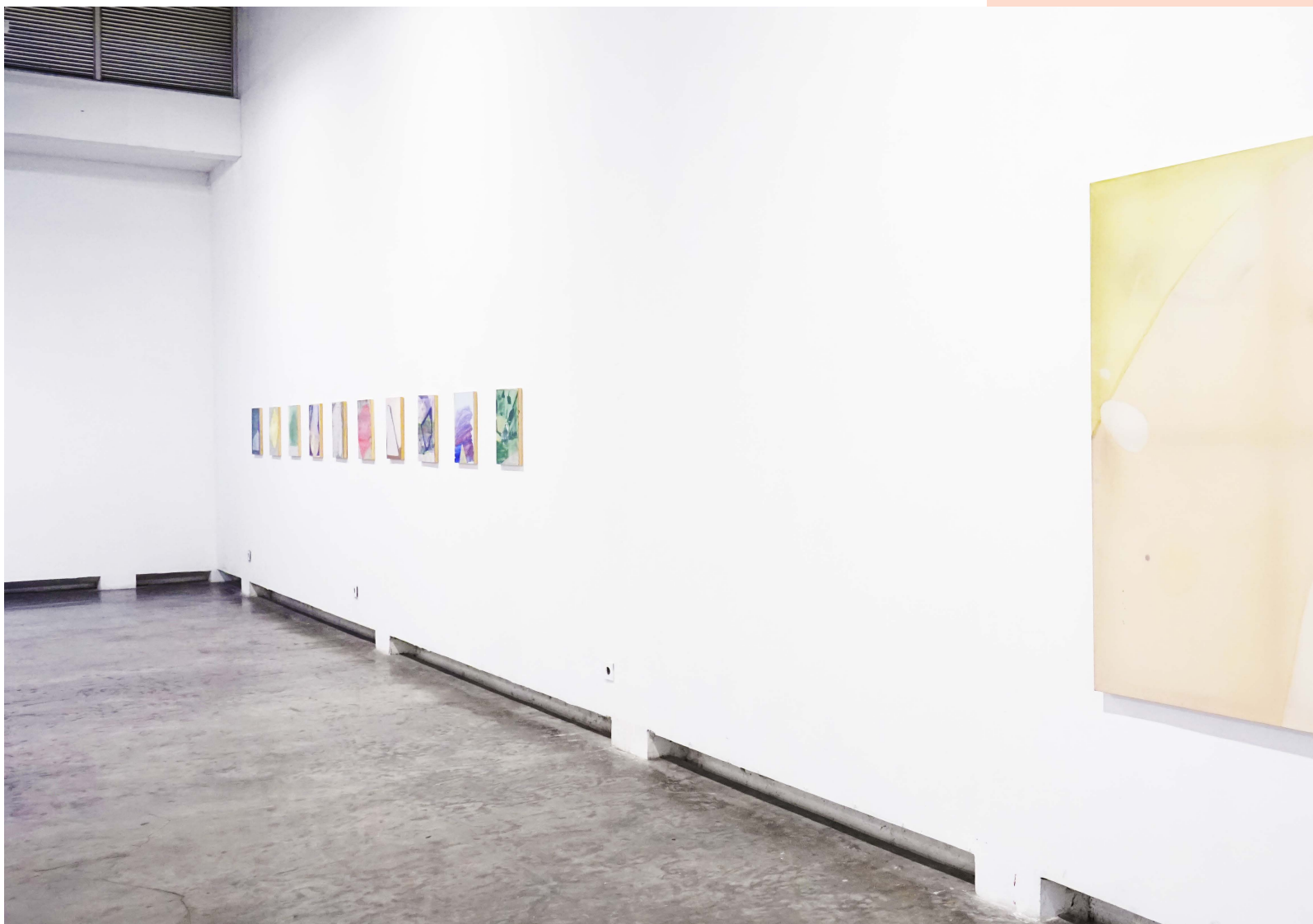
Tentu saja pra-modernis juga hadir sebagai contoh, namun seringnya tidak dirumuskan melalui modernisme.

Saya kira di Barat pada sekitar tahun 70-an adalah masa yang sangat menarik bagi lukisan. Itu adalah sebuah masa dimana banyak pelukis yang mencoba bergerak melewati bentuk abstraksi yang reduktif –jenis lukisan yang sudah tidak lagi relevan. Namun, dulu banyak karya seperti itu yang dimarginalisasi karena wacana kritis nampaknya sedang berada di ranah lain diluar lukisan, atau bahkan diluar abstraksi –dan yang kekinian dianggap tidak kritis, tidak berhubungan, lambat, dan emosional (meski tentu saja modernisme yang kekinian memiliki karakteristiknya sendiri). Tetapi para pelukis lainnya nampak kritis dan terhubung 'melalui' abstraksi.

Tony. Anda telah lama tertarik pada seniman yang nampaknya terkucilkan namun mencari sebuah tipe baru lukisan abstrak yang non-formalis.

Dan. Ya, saya tertarik terhadap seniman-seniman seperti Richter, Palermo, atau Lee Lozano, atau beberapa seniman yang berpameran di DeLuxe di tahun 1971. Saya juga tertarik kepada Jeremy Moon. Gairah mereka nampak bergerak melewati pendekatan modernis yang reduktif. Saya kira Nozkowski juga memiliki hal yang sama. Kesederhanaan yang Anda sampaikan tadi dapat dilihat sebagai posisi yang mengkritisi kesengsaraan dan keangkuhan yang cukup marak ditemukan dalam lukisan (saya kira karya-karya Krebber pun begitu). Bagi saya, pertanyaannya kemudian berkutat di lukisan yang melebihi modernisme (daripada disebut setelah modernisme atau pos-modernisme). Saya juga senang akan pemikiran bahwa lukisan dapat berbicara dalam beberapa suara –beberapa suara yang tidak dapat ditandingi.

Exhibition view
Likeness by Ian Woo and *Juniper Blush* by Guo-Liang Tan





Tony. Perbedaan antara setelah dan melebihi itu penting. Saya berpikir tentang buku yang ditulis oleh Yves Alain Bois pada tahun 1990 yang berjudul *Painting as Model* (Lukisan sebagai Model). Buku ini seperti kebanyakan tulisan di masa itu, yang setelah jaman modernisme, melihat lukisan sebagai suatu keadaan berduka. Sudahkah kita bergerak melewati hal itu atau kita masih berduka akan hilangnya potensi dan sentralisasi budaya yang tercermin dalam lukisan?

Dan. Ya, saya kira sekarang kita sudah berada jauh melewati ide seperti itu...sepertinya terlalu didaktif...tapi hal ini sungguh terjadi...dan akibatnya duka cita ala 80-an mengambil peran dalam sejarah lukisan, sama halnya dengan Daguerreotype yang berkembang di akhir abad ke-19 atau sama juga dengan penemuan kembali atau interpretasi ulang secara formal terhadap Renaisan Italia yang marak di awal abad ke-20. Maka dari itu, Anda sekarang melihat karya-karya di zaman sekarang seolah mengacu pada posisi tersebut. Memang saya akan terjun lebih dalam dan berkata bahwa lukisan yang paling kritis sekarang perlu menemukan cara untuk bernegosiasi dengan duka cita serta perlu menemukan posisinya sendiri.

Guo-Liang. Saya kira untuk sementara ini, lukisan sedang berayun-ayun diantara duka cita yang kekal dan dendam yang meluap-luap –“Lukisan telah mati! Tidak, lukisan telah kembali dan lebih baik dari sebelumnya!”. Bagi kami yang berada di Asia, mungkin kami punya pemikiran lain tentang berduka cita yang kerap dilakukan dalam ritual sehari-hari. Ini bukan tentang kehilangan atau kebangkitan tapi tentang mencari sebuah cara untuk hidup bersama dengan yang sudah mati. Bagi saya, ini cara yang baik untuk mengatasi kehilangan dalam melukis.

Syagini. Saya tidak pernah melihat lukisan sebagai keadaan berduka. Melukis adalah aktivitas meditatif bagi saya. Jadi, bagaimana?

Chris. Para pelukis kontemporer mungkin secara tidak sadar berduka akan hilangnya kepentingan budaya, tapi untungnya itu bukanlah motivasi yang esensial, melainkan sesuatu yang lebih reflektif dan intim. Itulah mengapa hal seperti itu ada, dan dari situlah potensi buruknya akan muncul. Pilihan saya terhadap Guston sebagai penanda mungkin adalah refleksi dari posisi tersebut.

Ian. Saya melihat modernisme sebagai memori personal akan objek dan arsitektur di sekeliling saya. Hal ini juga dapat timbul dari mental dan hubungan empati saya dengan desain struktur sehari-hari yang dibuat oleh manusia maupun alam. Saya juga dipengaruhi oleh situasi bersama orang-orang dan dorongan mental dalam mendeskripsikan emosi serta mencapai sesuatu yang saya ketahui dan rasakan namun tidak dapat saya pahami. Dari hal-hal itu lah saya tahu bagaimana memulai sebuah lukisan. Ketika selesai melukis, semuanya adalah bentuk pemikiran dan pencarian akan struktur yang menarik bagi saya. Meskipun saya mengatakan bahwa saya membuat lukisan abstrak, representasi lah yang membimbing saya dalam pengerjaannya. Representasi bukan lah realisme. Saya tidak tertarik pada realisme.

Tony. Di tahun 1981, saya sempat melihat “Zeitgeist” di Berlin. Saya terkesan. Meskipun karya-karya yang ditampilkan adalah karya yang rin-

gan (seperti Fetting dan Salomé), pameran ini adalah penanda yang nyata tentang apa yang akan bisa dilakukan dengan lukisan setelahnya. Bagi saya, sejak saat itu hanya ada satu pameran lukisan kontemporer yang cukup meyakinkan dan berpengaruh. Tentunya saya telah melihat banyak pameran lukisan menarik lainnya, bahkan saya mengkuratori beberapa dari pameran tersebut, namun tidak ada satu pun yang bisa menarik sebuah respon yang seolah membuat saya ingin menjadi bagian dari pameran tersebut. Yang saya bicarakan disini adalah pameran grup/ pameran campuran, bukan pameran tunggal yang tentu saja memiliki keselarasan alami. Apakah ini karena banyak lukisan bagus yang sering kita temui sekarang ini cenderung sederhana, atau karena tidak ada sejarah tentang lukisan masa kini?

Ian. Ketika Eropa atau Amerika memiliki sejarah mengenai pameran yang sangat berpengaruh, saya belum pernah melihat pameran lukisan di Asia yang dikurasi dan didokumentasikan dengan sangat baik. Saya kira ada pengertian umum bahwa melukis adalah hal yang sentimental bagi kolektor atau bahkan bagi 'orang asing'. 'Abstrak' disini adalah istilah umum akan sesuatu yang tidak dapat dimengerti. Masyarakat umum di Asia tidak tertarik akan sejarah ironi atau subversi dalam pemikiran lukisan. Apresiasi yang paling umum terhadap lukisan di Asia masih berfokus pada ilustrasi dan penceritaan sedangkan kita nampaknya tidak memanfaatkan sejarah lukisan abstrak di Asia layaknya pergerakan Dansekwa, lukisan Tantra India serta bahkan lukisan 'Chan' dari Cina.

Tony. Ian, Anda seperti saya yang menyukai musik dan perbedaannya, Anda adalah pemusik. Apakah musik juga memberi informasi tentang lukisan-lukisan zaman sekarang?

Ian Woo. Saya menyukai musik tapi saya tidak mendengarkan musik ketika sedang melukis, karena musik cenderung memberikan sensasi terhadap apa yang saya lihat –dan ini membuat saya bingung. Mungkin karena saya adalah pemusik, hal seperti ini kemudian menjadi masalah. Tetapi saya juga berpikir bahwa ritme sebagai jukstaposisi, suara sebagai warna ketika saya melukis atau menggambar. Saya melihat garis-garis yang muncul di udara seperti suara yang muncul. Musik masih berhubungan dengan atmosfer, seperti warna lampu di malam hari –yang menstimulasi dan menenangkan. Saya berhati-hati ketika berbicara mengenai lukisan dan musik karena ini bisa menjadi satu hal buruk yang klise, yang cenderung menjadi penyeimbang ketika sang seniman tidak bisa menjelaskan karyanya –yang mana sangat disayangkan.

Tony. Chris, saya punya pertanyaan yang ditujukan hanya untuk Anda: Anda kerap menggunakan media bubuk karbon selama 20 tahun ini. Saya tidak terlalu yakin ketika Anda menggunakan cat minyak. Apa yang membuatmu berpindah ke media ini?

Chris. Awalnya, aspek krusial bubuk karbon bagi saya adalah keabsenan warna yang membuat saya harus melakukan improvisasi secara bebas sebelum gambarnya jadi. Awalnya saya menggunakan bubuk karbon sebagai percobaan untuk menstimulasi rangkaian gambar pasir yang saya buat di India pada pertengahan tahun 90-an, tetapi saya menyadari bahwa percobaan ini merupakan koneksi yang segar terhadap pendekatan-

an surealis yang telah saya tinggalkan.

Bubuk karbon saya campur dengan minyak dan resin, jadi tidak terlihat begitu berbeda dengan cat minyak. Proses ini menghasilkan semacam sifat geologis meskipun digunakan di lapisan yang sangat tipis. Menggunakan bubuk karbon juga membuka dialog yang kuat dengan masa-masa awal fotografi, drawing dan seni grafis.

Tony. Mengapa masa awal fotografi sangat penting?

Chris. Ketidaksempurnaan optik dan kimiawi lah yang memberi esensi 'kebendaan' yang setara dengan proses mesiu terhadap fotografi di masa awal tersebut, namun yang terpenting, beberapa gambar Daguerre atau Fox Talbot memaparkan keajaiban penciptaan –foto adalah proses pemaparan, sama halnya dengan merekam. Seringnya, gambar-gambar saya tidak direncanakan dan kerap saya kembangkan semasa pengerjaan –kemunculan dan pemaparan adalah hal yang membuat saya merasa familiar dan fundamental. Seperti yang dikatakan oleh James James Elkins, lukisan terhubung dengan kimiawi melalui hal ini, dalam aktivitas fisik yang bisa memacu respon intelektual secara simultan, sama halnya dengan sebuah ide yang dapat menggerakkan kuas.

Tony. Lui, Anda juga menggunakan bubuk karbon dalam pameran kali ini. Apakah ini pertama kalinya Anda menggunakan bubuk karbon untuk melukis? Mengapa Anda menggunakannya?

Lui. Saya mulai menggunakan bubuk karbon sekitar beberapa tahun yang lalu ketika saya mulai bereksperimen untuk menggambar di atas kertas. Akhir-akhir ini saya baru mencoba menggambar, saya rasa ini adalah cara yang baik untuk mempertimbangkan sebuah lukisan –sebagai proses berpikir penciptaan lukisan. Lukisan membawa beban historikal yang tidak dimiliki oleh aktivitas menggambar, rasanya aktivitas tersebut memungkinkan lebih banyak kelonggaran dalam bereksperimen, dalam gambar dan juga materi. Saya selalu merasa bahwa dengan menggambar, sebuah objek akan terasa. Saya tidak tahu bagaimana mengartikulasikannya ke dalam sebuah tulisan, mungkin belum, tapi ini adalah sesuatu yang selalu saya hadapi dalam berkarya.

Tony. Beban historikal yang Anda maksud adalah tubuh lukisan Barat (dari Giotto hingga Kiefer)? Dalam hal apakah bahwa beban tersebut terasa membatasi atau bahkan menekan? Apakah karena Anda bukan orang Barat?

Lui. Ya, begitulah. Itulah yang saya maksud dengan beban historikal mengenai lukisan. Saya rasa seorang pelukis kontemporer tidak mungkin tidak memikirkan peran lukisan dalam sejarah kesenian Barat, serta bagaimana hal itu terkait dengan karya mereka. Bukannya saya bicara seperti ini karena saya bukan orang Barat, tapi karena perbincangan di sekitar praktik kontemporer yang saya hadapi mengakar pada pengetahuan dan pemahaman akan lukisan. Saya juga tidak akan benar-benar mendeskripsikannya sebagai sesuatu yang menekan... mungkin sedikit membatasi, tapi itu merupakan kata yang kuat. Saya tertarik pada segala kemungkinan yang terjadi pada lukisan, dan bagi saya, menggambar

adalah cara lain untuk mengeksplor kemungkinan-kemungkinan lain. Perlu dicatat bahwa saya tidak merasa bahwa saya adalah seorang pelukis dalam artian yang tepat –saya tidak terlalu suka ketika seorang pelukis merenungi permukaan medium yang kosong, ini adalah kegiatan yang saya kira sering dilakukan oleh pelukis. Dalam hal ini, menurut saya, saya bukanlah pelukis. Tetapi saya sering merenungkan sebuah lukisan, memikirkan aspek gambarnya, dan saya kira ada banyak lukisan yang sangat indah –sejujurnya, karya paling indah dan menarik yang akhir-akhir ini saya lihat adalah lukisan-lukisan di Kassel. Saya melukis supaya saya memiliki sebuah dialog dengan praktik melukis, entah melalui gambarnya, objeknya, prosesnya, ataupun materialnya.

Syagini. Pada akhirnya, semua harus terlihat indah bagi saya. Jika tidak terlihat indah, maka bagi saya karya itu belum selesai.

Tony. Syagini, saya terakhir kali melihat karya Anda sekitar awal tahun ini di sebuah festival seni di Manila. Disana Anda menampilkan bentuk-bentuk konstruksi, bukan lukisan. Apakah karya tersebut dikembangkan dari lukisan, atau benar-benar suatu hal yang terpisah?

Syagini. Mengenai praktik seni, itu adalah hal yang sebaliknya. Lukisan saya dikembangkan dari media saya yang lain.

Tony. Guo-Liang, Anda pernah membicarakan betapa sulitnya menjadi seorang pelukis saat Anda masih menjadi mahasiswa di Goldsmiths. Karya-karya yang Anda hasilkan kemudian adalah lukisan-lukisan bunga yang terlihat padat, meskipun lebih terlihat seperti sebuah meditasi terhadap lukisan bunga karya Manet atau Fantin-Latour daripada terlihat seperti studi botani! Tapi kemudian Anda pergi ke Glasgow untuk meneruskan studi master dan disana Anda mulai membuat lukisan yang jauh berbeda. Mengapa berubah menjadi lukisan yang terstruktur secara terbuka?

Guo-Liang. Saya belum melihat banyak lukisan sebelum tinggal di London. Bukannya tidak ada satu lukisan pun di Singapura (kenyataannya, sejarah lukisan di Singapura memiliki narasi yang sangat khusus), tapi lukisan bukanlah bagian kehidupan sehari-hari bagi orang-orang disini. Mengunjungi Tate dan National Gallery untuk meluangkan waktu dengan lukisan, berada bersama orang lain untuk melihat-lihat lukisan –ini adalah pengalaman yang penting bagi saya. Tiba-tiba bagi saya, lukisan bukan hanya gambar dari buku tapi merupakan benda yang memiliki fisik dan kekuatan untuk disampaikan di masa sekarang.

Sangat jarang menemukan orang yang membuat lukisan di Goldsmiths ketika saya disana. Bukan berarti kampus mendiskreditkan lukisan, tetapi ada sebuah perasaan bahwa tempat tersebut lebih sesuai dengan praktik yang diprakarsai secara konseptual dan bahwa karya seni itu, pada titik tertentu, harus memasuki ruang wacana. Ini adalah hal yang menantang bagi seniman yang lebih terpacu oleh materi, atau bagi mereka yang ingin menunda masuknya karya seni ke dalam wacana. Saya tidak menyarankan bahwa materi dan konsep itu sama-sama eksklusif, tapi teman-teman sebaya saya merasa sangat sulit untuk konsisten melukis, dan pada akhirnya mereka melakukan hal lain.

Sekembalinya saya ke Singapura, skena kesenian yang sedang terjadi cenderung kepada praktik 'kontemporer' dan 'multi-disipliner', dan tidak ada yang benar-benar menyeriusi lukisan. Jika dipikir-pikir, lukisan bunga adalah semacam reaksi terhadap situasi bagi saya yang mencoba memformulasikan posisi. Lucu ketika orang mengatakan bahwa bunga itu indah. Bagi saya, bunga itu keras kepala dan dungu karena mereka selalu ingin bertahan hidup di tanah.

Tony. Anda ke Glasgow untuk menempuh studi master beberapa tahun setelahnya. Apakah disana keadaannya jauh berbeda dari Goldsmiths?

Guo-Liang. Ya, sebaliknya sewaktu saya di Glasgow, keadaan sedikit berbeda (sejujurnya, ini memasuki sepuluh tahun kemudian). Skena kesenian nampak lebih terbuka dan beragam dalam hal praktik seniman-nya. Saya teringat hari pertama saya di kota dan melihat pameran grup pelukis yang bermarkas di Glasgow di GoMA yang dikurasi oleh Merlin James –sebuah pameran yang sederhana namun cukup intens. Para pelukisnya cenderung bergerak di luar batas namun masih terhubung pada sensibilitas Eropa yang lebih luas, dan yang terpenting, satu sama lain saling terhubung. Saya merasa berada di tempat yang tepat. Tiba-tiba saya merasa tidak harus menahan diri lagi dan semuanya terasa memungkinkan.

Tony. Dan, mengingat Anda menolak menggunakan *Untitled* sebagai judul lukisan, mengapa Anda memilih judul-judul yang saat ini digunakan pada karya Anda? Apakah yang menurut Anda penting bagi orang-orang?

Dan. Saya kira penggunaan judul yang saya pilih telah sedikit memberi keringanan bagi lukisan saya.... Namun kemudian, bukan berarti karya-karya saya memberi pemahaman yang mudah bagi orang-orang karena judulnya terdengar terlalu harafiah atau deskriptif. Saya juga suka ketika judul nampak sedikit bertentangan dengan lukisan itu sendiri. Ketika lukisan terlihat sulit dan rasional maka akan sedikit membingungkan, atau juga bisa terlihat penting –ini adalah kenyataan yang terjadi ketika lukisan nampak lebih 'terbuka' dan samar. Saya menggunakan judul-judul yang membuat saya senang –memberi judul *Just Enough* ketika saya kira lukisan saya terlihat berlebihan. Bagaimanapun, tidak sepenuhnya benar jika saya tidak pernah menggunakan judul *Untitled* karena saya juga pernah menggunakannya beberapa kali serta menggabungkannya dengan tempat-tempat spesifik seperti *Untitled Bethany*, *Untitled Coniston*. Karya-karya ini pada dasarnya sangat mirip (dengan ukuran dan format yang sama, dilukis dengan cara yang sama pula). Saya menggunakan istilah setara, dan bagi saya ide untuk menggunakan judul konkrit dengan muatan modernis akan nampak baik bila digabungkan dengan sebuah tempat ataupun semua yang ada.

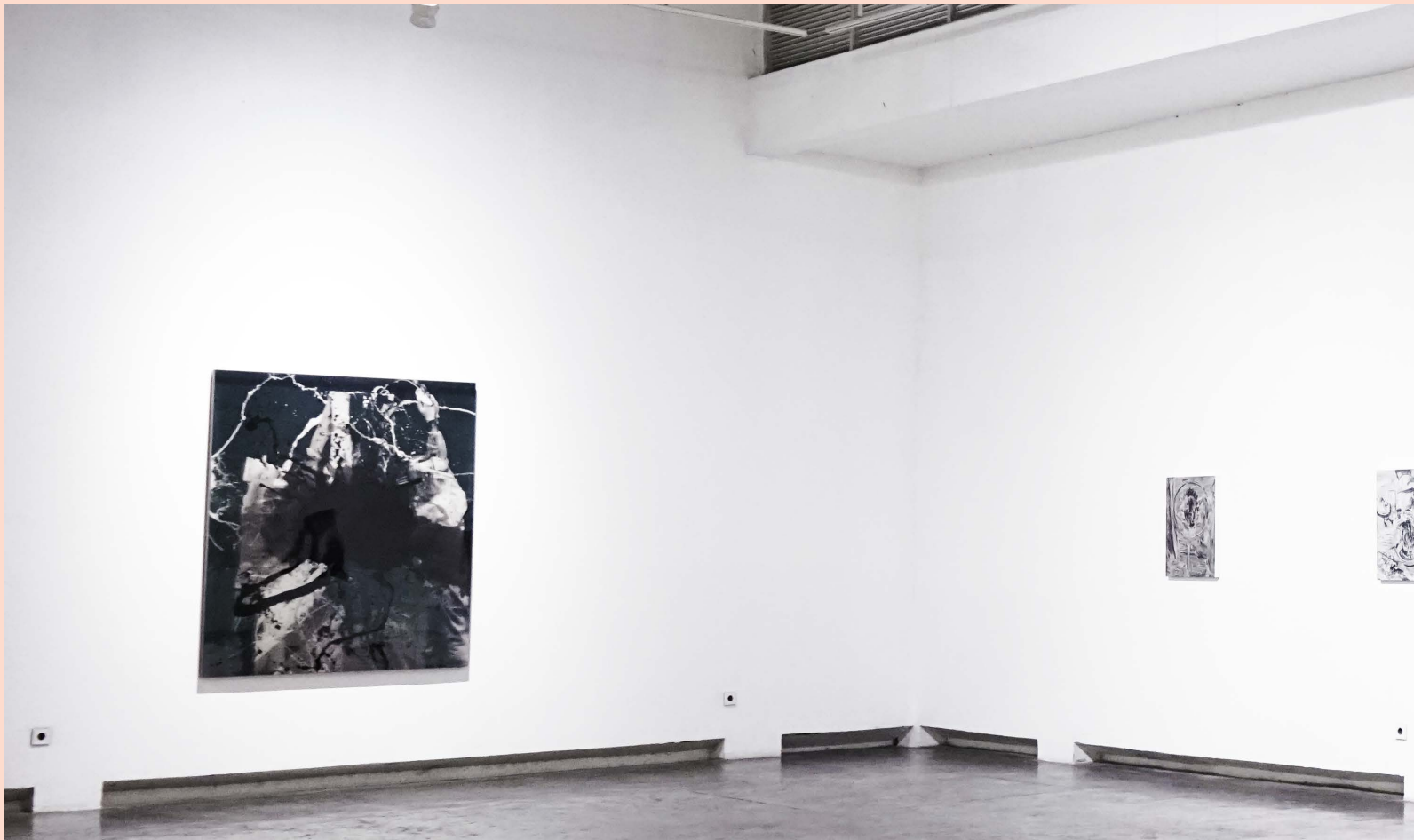
Tony. Arin, saya ingat bertahun-tahun lalu saya berbincang dengan Ian Davenport dan ia mengatakan bahwa ada sebuah terobosan yang sedang mengarah ke jurusan patung, dan mahasiswa mulai mengang-gap cat sebagai material. Apakah pengalaman yang sama membantu Anda mengubah fokus Anda saat berada di Inggris? Adakah pemikiran politis atau ekologis di balik penggunaan makanan sebagai pigmen?

Arin. Ketika saya menempuh studi di Inggris, saya fokus mempelajari tetesan dan gerak-gerik cat. Ketika saya kembali ke Indonesia, saya memilih resin karena ketidakstabilannya. Sebenarnya saya mulai menyadari bahwa ada banyak hal yang bisa saya lakukan dengan pigmen ketika saya pertama kali menggunakan abu vulkanik, yang kemudian memperluas pilihan saya dan membawa saya ke proses kreatif saya saat ini. Bagaimana kemudian pemilihan saya terhadap pigmen tidak berdasarkan hal-hal politis maupun ekologis, malah sebaliknya. Sifat dan karakteristik, cerita, serta sejarah dari tiap pigmen adalah sesuatu yang bisa saya pelajari.

Tony. Kita kehabisan waktu. Bagaimana kita menyimpulkannya? Apakah kita bisa menyimpulkannya? Atau sekarang lukisan berada di keadaan yang berubah-ubah.

Namun tidak ada satupun yang menjawab. Meskipun demikian, lukisan memang harus diselesaikan. Setiap lukisan yang dipajang di tembok galeri adalah sebuah kesimpulan. Lalu kemudian seniman kembali mengulang pengerjaan lukisan tersebut, tapi ini jarang terjadi.

Saya kira tidak mungkin menyimpulkan tentang bagaimana kita merenungkan lukisan! Diskusi kita dapat diprediksi dan sangat diskursif. Cara melukis telah menjadi suatu hal yang penuh penjelasan ulang. Seperti yang dikatakan orang Cina bahwa kita dikutuk untuk hidup di dalam masa-masa yang menarik!² Sejarawan pertama perang saudara

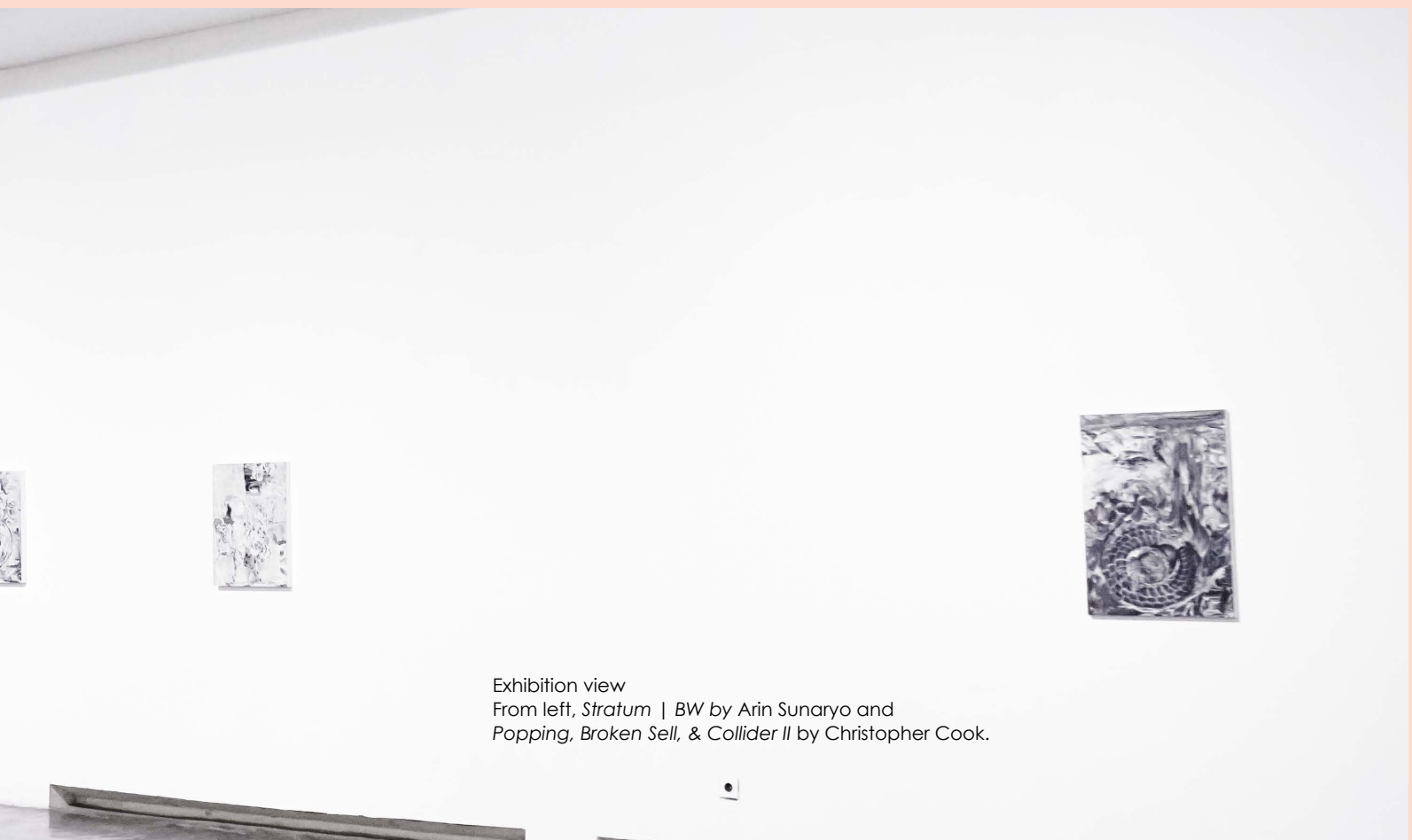


Inggris, Lord Clarendon, yang berada di kubu yang kalah, mengatakan bahwa perang saudara adalah waktu terbaik untuk menulis namun merupakan waktu terburuk untuk menjadi bahan tulisan. Saya yakin di masa depan nanti, sejarah ataupun lukisan yang saat ini penuh ketidakpastian, akan menjadi satu hal yang menarik untuk didiskusikan. Tetapi ketika hidup di masa sekarang bisa jadi hal yang membingungkan, namun menarik. Yah, masih banyak kemungkinan yang bisa terjadi.

Paska Pembukaan Pameran

Katalog ini mencantumkan cuplikan-cuplikan instalasi pameran, saya tidak biasa mengatakan sesuatu setelah pameran selesai dipajang dan setelah melakukan perbincangan dengan para seniman yang datang ke Jogja dan dengan para pengunjung pameran. Saya hanya bisa bicara untuk diri saya sendiri: yang Anda baca setelah ini merupakan respon personal saya.

Sebagai seorang kurator, saya mengundang para seniman, menanyakan karya apa yang sedang mereka buat, atau karya apa saja yang ada yang bisa dipamerkan –mungkin terkadang membantu memilih



Exhibition view
From left, *Stratum* | *BW* by Arin Sunaryo and
Popping, Broken Sell, & Collider II by Christopher Cook.

beberapa karya, menyarankan beberapa ide dan judul karya yang sering mereka lupakan. Pameran bukan lah pernyataan dari saya. Dalam istilah sastra, saya bukan penulis tetapi saya berada di antara impresariat dan antologis. Jadi, memajang karya-karya dari ketujuh seniman secara bersamaan dalam satu ruang bukanlah suatu bentuk konfirmasi dari rencana yang sudah ada sebelumnya, melainkan sebuah tindakan penemuan. Galeri adalah sebuah forum dimana karya-karya seni wira-wiri, mengeksplor kemungkinan-kemungkinan hingga akhirnya mereka menemukan tempatnya. Hal ini bukan lah perjalanan yang dirundingkan dengan satu pihak saja: jika para seniman berada disana, Anda bisa merundingkan posisi peletakkan karya mereka. Jika seniman tidak bisa hadir, Anda bisa merundingkannya dengan staf galeri atau dengan teman. Jika pada akhirnya nanti ada seseorang yang merespon karya yang terpajang, itu adalah sebuah respon mutual, penciptaan sebuah pameran itu relatif komunal.

Tentu saja ada kendala-kendala fisik seperti dinding yang tidak bisa menahan beban lukisan yang massanya berat, karya yang mengkilap memantulkan cahaya yang masuk ke dalam ruangan. Akhirnya Anda bergantung pada mata: terasa pas atau tidak, terlalu biasa atau terlalu menantang.

Lukisan abstrak: benar-benar subjek yang sukar untuk dipahami!

Betapa sulit untuk dijelaskan, terutama saat ini. Diskusi yang paling jujur pun kemungkinan akan menjadi diskursif seperti yang sudah dijelaskan sebelumnya.

Sekali lagi, secara personal, pengalaman pertama saya dengan pelukis abstrak dan pemikirannya adalah saat saya pertama mengajar di sebuah sekolah di Winchester pada tahun 1977 –saat itu formalisme Greenbergian masih memiliki pengaruh yang kuat. Saat itu neo-ekspresionisme muncul (Baselitz, Kiefer, Schnabel, dan lainnya) segera setelah akhirnya mereka mengutuk formalisme semacam itu.

Meski para pelukis masih membuat lukisan-lukisan abstrak, namun mereka masih berada di formula dan wacana seni formalisme. Seperti yang saya dan Dan tekankan, ada banyak pelukis non-Greenbergian dari tahun-tahun setelah masa 70-an. Mereka hidup sama seperti kita, tidak dengan kepastian-kepastian mengenai “seni murni”, abstrak, Greenbergian, konstruktivis atau jenis lain dari modernisme, namun dengan ketidakpastian. Bagaimana cara memahami seni konseptual minimalis, mendengarkan teori feminisme, menangkap fotografi sebagai bentuk seni dan membuat lukisan abstrak sepaham dengan hal ini?

(Ini tentu saja adalah hal yang dilakukan oleh para seniman di LAF.)

Upaya pertama saya bersinggungan dengan keberlanjutan lukisan abstrak adalah ketika saya menulis buku pendamping pameran (*Chance, Choice, Irony*) di galeri John Hansard, Southampton pada tahun 1994. Dalam buku ini tercantum karya-karya dari Bernard Frize, Jonathan Lasker, Fiona Rae and David Reed.

Lalu upaya kedua saya adalah saat menulis buku *Painting Today*, disini saya membicarakan lukisan abstrak sebagai sesuatu yang 'terlampau keras' dan 'tidak suci' –kata-kata yang dihilangkan oleh penerbit saya (Phaidon) karena terlalu vulgar. Bagi saya kedua kata itu adalah kata terbaik yang dapat merepresentasikan dua posisi yang sarat konflik namun saling terkait. Terlampaui keras: seni yang mencoba untuk mempertahankan kemurnian abstraksi, warna, geometri, dll. Keberadaan seni yang tidak dikontaminasi oleh ironi adalah sebuah titik yang diperdebatkan, namun daya tariknya terus berlanjut seperti dengan adanya Agnes Martin yang melukis garis-garis kotak –kehadirannya cukup memberi pencerahan. Ketika ia berkata, "Ketika saya berpikir tentang seni, saya memikirkan keindahan. Keindahan adalah misteri kehidupan. Bukan hanya untuk penglihatan, tetapi juga di dalam pikiran. Ini adalah respon positif kita terhadap kehidupan³." Sulit untuk mendengarkannya tanpa rasa simpatik sedikit pun.

Tidak suci? Apa yang terjadi ketika Anda membuka pintu laboratorium dan membiarkan khalayak umum untuk masuk? Bukan lah suatu hal yang baru ketika para pelukis abstrak pada titik tertentu mulai membiarkan berbagai motif masuk ke dalam karyanya. Pada tahun 80-an, seorang pelukis Perancis, Judit Reigl, menyadari bahwa ia secara naluriah membiarkan citra lelaki hadir dalam lukisan-lukisannya. Kemudian John Walker dengan gambar balkonnnya, Christopher Le Brun⁴ dan Per Kirkeby dengan gambar kudanya. Anda bisa berpendapat bahwa mereka menggunakan proses yang ditemukan dalam melukis gambar secara abstrak untuk membuat gambar figur dalam lukisan, atau Anda juga bisa berpendapat bahwa mereka membiarkan gambar-gambar tersebut untuk masuk ke dalam lukisan abstrak.⁵

Demikian pula dengan pelukis abstrak senior dari New York, Brice Marden, ia menyelinap dari terlampaui keras menuju ke ketidaksucian: monokrom-monokrom kasar yang nampaknya berubah menjadi lukisan liris penuh perasaan yang menggambarkan bayangan-bayangan pohon zaitun, kaligrafi Cina, dan pola-pola kerang. Pada tahun 2017 ia kembali membuat gambar-gambar monokrom.⁶

Batasan antara abstraksi dan figurasi telah saling menyerap satu sama lain. Dari beberapa seniman yang berpameran disini, Arin, Chris, dan Guo-Liang telah dikenal lebih dulu dengan lukisan-lukisan figurnya. Tidak heran jika kita bisa melihat suatu figur yang bersembunyi di salah satu lukisan Arin –sebuah foto ketika dirinya melukis. Lingkaran-lingkaran yang dibuat oleh Dan berlompatan dan berkumpul seperti figur kartun. Mereka lah bentuk yang paling jelas dari kemungkinan-kemungkinan yang nampak dalam karya yang dipajang.

Sebutan pelukis abstrak tidak hanya berlaku pada pelukis yang membuat gambar abstrak, namun juga pada pelukis yang berpura-pura figuratif. Neo Rauch, Michaël Borremans, Liu Xiaodong dan mungkin terutamanya Luc Tuymans, yang membuat lukisan menjadi lebih 'layak' di tahun 90-an.

Pada beberapa tahun terakhir, beberapa pelukis seperti Nigel Cooke, Geraldine Javier, Ugo Untoro mulai membuat karya lukisan yang lebih

abstrak. Ini bukan lah perihal berpindah dari satu keyakinan ke keyakinan lain, layaknya bernegosiasi melalui celah yang lebar antara lukisan figur yang vulgar dan abstraksi yang vulgar. Melacak ketidakpastian. Melukis di sini, baik abstrak maupun tidak, adalah sebuah ranah akan segala kemungkinan, bukan kepastian yang pakem.

Ketidakpastian; proses. Dalam diskusi, peran kesempatan mengenai membiarkan diri untuk dipimpin oleh proses dan ketidaksengajaan sering disebut-sebut. Memanfaatkan kesempatan? Saya bukan seorang peselancar, namun memanfaatkan kesempatan itu sama seperti peselancar yang bisa mengendarai gelombang. Tidak ada satu pun gelombang yang sama ataupun mudah ditebak. Apa yang dibutuhkan seorang peselancar yang baik? Kemampuan untuk berganti langkah pada kesempatan kedua, kepekaan terhadap gelombang sehingga dapat memilih gelombang yang tepat. Membuat sesuatu dari sebuah kemungkinan. Menempatkan diri dalam ketertarikan dalam hal yang baru. Tiap lukisan adalah suatu bentuk regenerasi. Tiap kesimpulan sifatnya adalah sementara.

Bagi beberapa orang, pameran kali ini adalah sebuah pertunjukkan yang indah. "Indah" adalah kata yang dilarang digunakan oleh Inggris dan sekolah seni lainnya. Siswa didorong untuk menggunakan kata seperti 'penelitian'. Anda dapat mengerti bahwa kata 'indah' adalah kata yang susah sekali untuk dideskripsikan, dan sering digunakan secara ceroboh pada konteks yang lebih luas. Herbert Vogel yang telah mendedikasikan dirinya kepada seni dari lama berkata, "Sebuah karya yang baik akan membawa keindahan dan kebahagiaan."⁷ Menyorot kembali tahun 80-an, teman baik saya bernama Ed Allington yang baru saja meninggal berkata kepada saya, "Suatu hari mereka akan berhenti membicarakan Richard Deacon dalam konteks Rilke dan Heidegger dan mungkin hanya akan mengatakan bahwa ia telah membuat karya-karya patung yang indah."

Mungkin keindahan hadir sebagai produk sampingan dari hal-hal lain, atau proses yang lain. Keindahan mungkin tidak hanya hadir sebagai nilai yang universal, namun juga sebagai respon personal –yang sifatnya sementara. Keindahan disini saya kira tidak hanya hadir pada warna-warni yang lembut dalam karya Syagini atau Guo-Liang,⁸ tidak juga dalam keanggunan yang nampak pada karya Chris atau Lui, tidak juga dalam atmosfer karya Ian, namun pada bagaimana semua hal itu tergabung –keanehan gambar dinding Dan, kegagalan patung Arin, dll. Mungkin tidak selaras dengan kepuasan akan melihat suatu hal rumit yang berjalan. Mungkin juga tidak selaras dengan keanggunan.

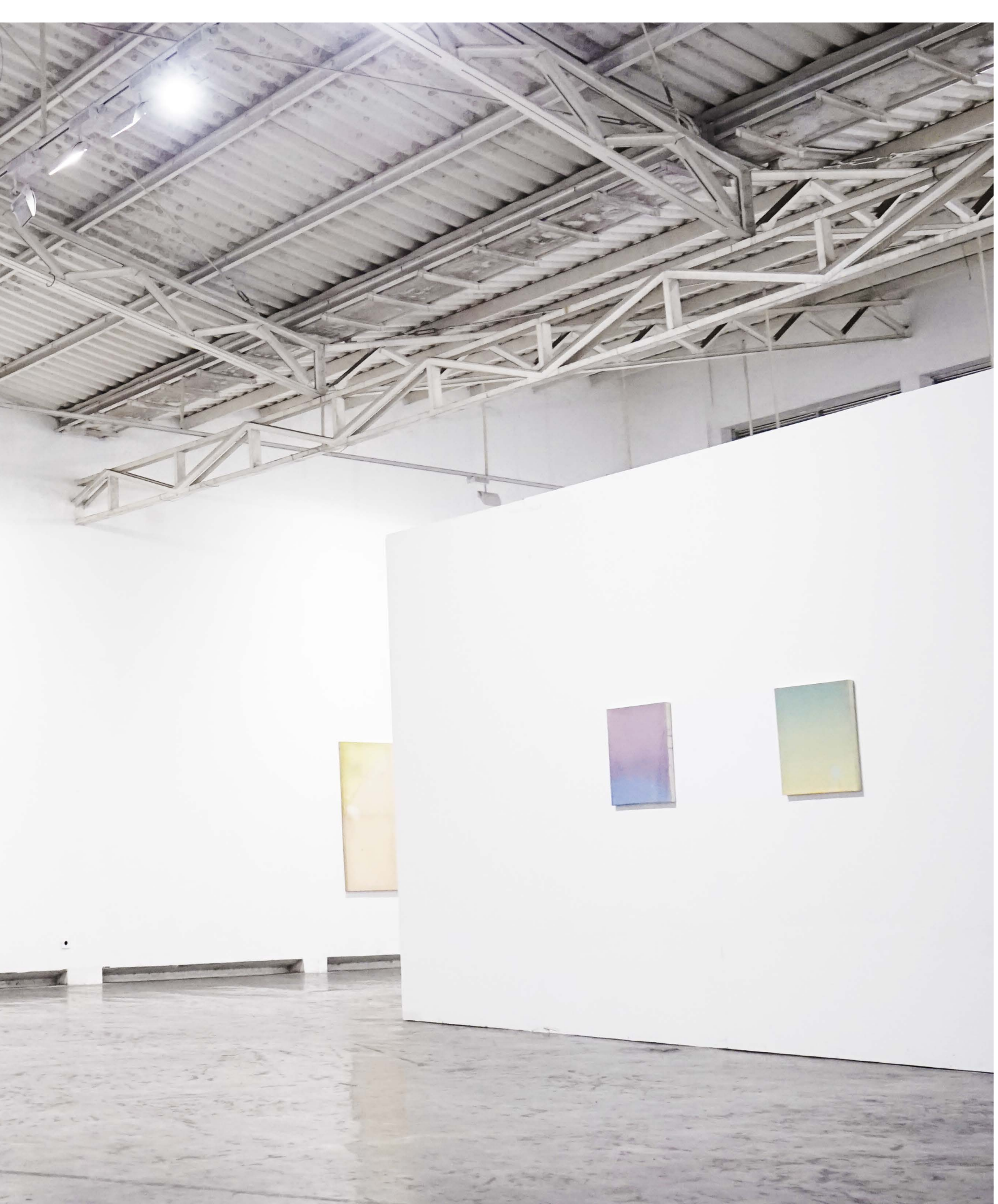
Apapun itu, membuat dan melihat pameran membuat saya terus berpikir tentang lukisan, di satu sisi juga memberi kesenangan bagi saya. Saya juga berharap yang saya rasakan ini juga terjadi kepada para pengunjung, siapapun itu, yang datang dan melihat pameran ini.

Tony Godfrey

(Endnotes)

1. Pada akhir tahun 80-an saya diminta untuk menulis sebuah buku tentang Baselitz untuk serangkaian buku mengenai pelukis kontemporer yang akan diterbitkan oleh Abbeville. Saya menolaknya karena saya tidak mahir berbahasa Jerman, namun saya mengatakan bahwa saya ingin menulis buku tentang Cy Twombly. Apa respon mereka? "Tony, di New York banyak sekali yang ingin menulis buku tentang Cy Twombly, tapi tidak ada satu pun yang akan mau membacanya." Beberapa hal memang berubah!
2. Sebenarnya, seperti yang sering dikatakan oleh orang Cina disaat krisis juga bisa berarti sebuah kesempatan, ini adalah perkataan yang apokrif.
3. Dinukil dari Arne Glimcher, *Agnes Martin*, London 2012, hal. 168 (tanpa tanggal)
4. Le Brun kembali sepenuhnya pada abstrak di tahun 2015.
5. Tentu saja di sepanjang abad ke-20, dari masa Leger di tahun 1916 hingga masa Srihadi di tahun 1962, beberapa seniman telah meninggalkan abstrak untuk memulai bentuk-bentuk yang lebih representatif.
6. Posisi Philip Guston merupakan posisi yang tidak biasa dan mungkin menyesatkan. Setelah kembali pada figurasi di tahun 1969, ia tidak mengakui lukisan-lukisan abstraknya yang telah ia buat selama 20 tahun sebelumnya. Bagi beberapa seniman, masalahnya adalah mengenali kemungkinan untuk memiliki kedua posisi: berada di luar modernisme namun tetap berhubungan dengan modernisme itu sendiri.
7. Dikutip dalam film dokumenter *The Vogels*, dir. Megumi Sasaki, 2008.
8. Keduanya mengingatkan saya akan bidang warna Jules Olitski dari tahun 60-an, karya-karya yang sering dianggap terlalu cantik, juga terlalu dekoratif; atau lukisan bunga karya Morris Louis, yang kekuatannya tampaknya masih diakui, meski tidak ada yang bisa menjelaskan mengapa karyanya nampak sangat kuat. Semua indikasi, saya kira adalah bagaimana para pelukis sekarang merasa bisa menghubungkan kembali ke modernisme kekinian yang sesuai dengan mereka.





Biographies & Bibliographs

Christopher Cook

Christopher Cook did a M.A. at the RCA, and then spent two years in Bologna as Italian Government scholar. After three extended visits to India in the 90s, he developed a specific process in which graphite powder combined with resin is worked thinly on sheets of coated paper or aluminium, and he has not used colour since. Cook has been a recipient of an ACE fellowship, a British School at Rome award, and has been Visiting Fellow to Oxford University, Stadelsschule, Frankfurt, and CalState University Long Beach. Major solo exhibitions include Camden Arts Centre, Memphis Art Museum, Yokohama Museum of Art, Heidelberger Kunstverein, Towner Gallery Eastbourne and Ferens Gallery Hull. His work is held in collections including the British Museum, the Metropolitan Museum New York, Fitzwilliam Museum Cambridge, and the Yale Center for British Art. He is currently Reader in Painting at Plymouth University, and represented by Ryan Lee Gallery New York.

1979-81 B.A. English Literature, University of Exeter
1983-86 M.A. Painting, Royal College of Art London

Selected solo exhibitions

2016 Art First London (with Mimei Thomson)
2015 Hubner and Hubner Gallery, Frankfurt, Germany
2014 Art First London
2013 Ryan Lee Gallery, New York
2011 Langgeng Foundation, Jogjakarta, Indonesia
2010 Mary Ryan Gallery New York
2009 Fine Art Society London
2007 Today Art Museum, Beijing
Mary Ryan Gallery, New York
2005 Yokohama Museum of Art, Japan
California State University Long Beach
2004 Art Museum, University of Memphis, TN
Mary Ryan Gallery, New York, NY
Diboll Gallery, New Orleans, USA
2003 Hirschl Contemporary Art, London
Eden Project, Cornwall, UK
2002 Koraalberg Gallery, Antwerp
2001 Ferens Museum, Hull, UK
Hirschl Contemporary Art, London
Towner Museum and Art Gallery, Eastbourne
2000 Heidelberger Kunstverein, Germany
1999 Galerie Helmut Pabst, Frankfurt
Museum De Beyer, Breda, Holland
1997 Haugesund Kunstforening, Norway

Selected group exhibitions

2017 Eagle Gallery London
2016 Art First London (two person)
2014 John Moores Liverpool
Flow Szechuan Art Academy, Chongqing, China
2013 Graphite GVArt, London
MIMA Middlesbrough
2012 Amalgam, Mary Ryan New York
2011 Dust on the Mirror, ICA Singapore

Drawings for the New Century,

Minneapolis Museum of Art USA
Grey, Fitzwilliam Museum Cambridge
2010 Dust on the Mirror, Djanogly Gallery, Nottingham UK
2009 Triangle Gallery, Chelsea School of Art London
Spazi Aperti, Accademia di Romania, Rome, Italy
2008 Leaded, Salina Art Gallery, Kansas, USA
Recent Acquisitions, Today Art Museum, Beijing.
Tempo Reale, British School at Rome, Italy.
2007 Trace and Transience CCANW Devon
2006 Until it Makes Sense, Gallery Seventeen, London.
Thaddaeus Ropac Gallery, Paris
2005 Yale Center for British Art USA
Recent Acquisitions Cleveland Museum USA
2004 Drawing Weatherspoon Art Center, N Carolina, USA
Works on paper Mary Ryan Gallery, New York
2003 East of Eden Spacex Gallery Exeter
2002 Crossing the Border Morley Gallery, London
2001 West by South West Royal West of England
Academy, Bristol (+ Derges, Porter, Virtue)
+ Haugesund Kunstforening,
Stavanger Kunstmuseum, Norway
2000 John Moores 21, Walker Art Gallery,
Liverpool (Prizewinner)

Awards

2013 Bogliasco Foundation Fellowship, Liguria, Italy
2011 Artist in Residence, Langgeng Foundation,
Jogjakarta, Indonesia
2009 PAS Scholar, British School at Rome
2006 British Council Award, Beijing
2005 Daiwa Award, Yokohama Triennial
2005 AHRC award
2004 British Council Award to University of Memphis, USA
2001 Arts Council England Residency, Eden Project
Cornwall UK
2000 AHRC award, Bundanon Trust, Australia
1999 John Moores XXI Prizewinner
1996 INTACH Scholar BHU Varanasi India

Professional positions

1998 Reader in Painting, Plymouth University, UK
1994 Distinguished Visiting Artist, California State University, USA
1992-3 Visiting Fellow Ruskin School Oxford University, UK
1991-2 Resident Artist, Stadelsschule Frankfurt, Germany

Collections

Allen Memorial Art Museum, USA | British Museum, UK
Bundanon Trust, Australia | Cleveland Museum USA
Contemporary Arts Society UK | Fitzwilliam Museum Cambridge UK
Haugesund BilledGalleri Norway | Hereford Museum, UK
Metropolitan Museum New York USA | Minneapolis Museum of Art, USA
MIMA, Middlesbrough, UK | Oxford University UK
Royal College of Art, UK | Today Art Museum Beijing, China
University of Exeter, UK | Victoria and Albert Museum, UK
Yale Center for British Art, USA | Yokohama Museum of Art, Japan

Lui Medina

Lui Medina is a Filipino artist who often plays with circular and oval shapes. When she looks at Renaissance paintings, she notices the shapes in the paintings, especially the circle shapes. She often draws forms and shapes in her paintings. In this group exhibition, Lui makes drawings on paper and uses graphite.

- 2006 – 2008 Slade School of Fine Art, UCL, London, UK
MFA in Fine Art – Painting
1999 – 2003 University of the Philippines
BFA in Fine Art, Major in Painting

Selected solo exhibition

- 2016 *Where does landscape begin?*, ArtInFormal, Manila, Philippines
2014 *Lui Medina*, ArtInFormal, Manila, Philippines
2013 *Metamorphic Histories*, UP Vargas Museum, Manila, Philippines
2013 *Ascent*, ArtInFormal, Manila, Philippines
2012 *Ascetics(Unbound)*, 20square, Slab/Silverlens Galleries, Manila, Philippines
2011 *Sacrosanct*, The Project Room, Mo_Space, Manila, Philippines
2011 *Raptus*, Manila Contemporary, Manila, Philippines
2009 *Despoil*, Finale Art File, Manila, Philippines
2006 *I Love It When You Lie*, Finale Art File, Manila, Philippines
2005 *Canned Thoughts*, Mag:net Art Gallery, Manila, Philippines
2005 *Slit*, Finale Art File, Manila, Philippines
2004 *Peep*, Finale Art File, Manila, Philippines

Selected group exhibition

- 2016 *Every Island from Sea to Sea: Recent Philippine Art*, MSAC, Taipei, Taiwan
2015 *You Must Change Your Life*, Equator Art Projects, Singapore
2014 *What Does It All Matter, As Long As The Wound Fit The Arrows?*, Cultural Center of the Philippines, Manila, Philippines
Radiation: Art & Queer Ideas from Bangkok & Manila, Un-compared, Art Center of Chulalongkorn University, Bangkok, Thailand
I, Object, Mo_Space, Art Fair Philippines, Manila, Philippines
AI at Art Stage Singapore, Booth E4, Art Stage Singapore, Singapore
2013 *AI at Art Fair Philippines*, Art Fair Philippines, Manila, Philippines
Slade Print Fair, Slade Research Centre, UCL, London, UK
2012 *Radiation*, DAGC, Manila Philippines
Painting the Sublime, Manila Contemporary, Manila Philippines
Alptraum, Green Papaya Art Projects, Manila, Philippines

- 2011 *Confessions of a Sinner*, Manila Contemporary, Manila, Philippines
Love Letters, Manila Contemporary, Manila, Philippines
Complete & Unabridged part 2, Osage Gallery, Hong Kong
2010 *Light Show*, Manila Contemporary, Manila, Philippines
Get On. Get In. Get Out., Holster Projects, London, UK
2009 *Slowly Slowly Catchee Speedy! Ten Seconds on Speed*, Oubliette, Arthouse at the former Mexican Embassy, London, UK
2008 *Slade MFA Degree Show*, London, UK
Inaugural Show, Finale Art Gallery, Manila, Philippines
2007 *Slade MFA Interim Show*, London, UK
Certain Histories, La Viande Gallery, London, UK
2006 *Girls Will be Not Girls*, Finale Art Gallery, Manila, Philippines
2005 *Meeting at West Lake*, Hangzhou, China
2004 *Nothing Ever Happens Here*, West Gallery, Manila, Philippines
2002 *Trapdoors and False Bottoms*, West Gallery, Manila, Philippines

Awards & Residencies

- 2015 Shortlist, *Lui Medina at Art Informal*, Ateneo Art Awards - Fernando Zobel Prizes for Visual Art
2015 DRAWInternational, Caylus, France
2014 Shortlist, *Metamorphic Histories*, Ateneo Art Awards - Fernando Zobel Prizes for Visual Art

Arin Sunaryo

Arin Dwiheartanto Sunaryo (b. 1978) is an artist based in Bandung, Indonesia and received a Bachelor's Degree in Painting from the Bandung Institute of Technology (2001) and a Master's of Fine Art at Central Saint Martins College of Art and Design, London (2005). He is particularly interested in the utilization of resin as a medium that conserves minerals, pigments, and other particles. He concentrates on the idea of expanding painting through investigating its core constituencies and forms. Recently his practice has begun to incorporate elements of video and new media, as well as sculpture. Arin's work has been featured in numerous exhibitions in South East Asia, Europe and the United States including an exhibition at the Solomon R. Guggenheim Museum, New York back in 2013. He was also nominated as a finalist for Best Emerging Artist using Painting by the Prudential Eye Awards in 2015.

- | | |
|------|---|
| 2005 | MA Fine Art, Central Saint Martins College of Art & Design, University of Arts London, London, United Kingdom |
| 2001 | BA Fine Art, Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, Bandung, Indonesia |

Solo Exhibitions

- | | |
|------|--|
| 2017 | <i>after taste</i> , Sullivan + Strumpf Sydney, Sydney, Australia |
| 2015 | <i>Silent Salvo</i> . ARNDT Gallery, Berlin, Germany
Karat. Selasar Sunaryo Art Space, Bandung, Indonesia |
| 2013 | <i>Ashfall</i> . Equator Art Projects, Singapore, Singapore |
| 2012 | <i>Frozen Stratum</i> . Nadi Gallery, Jakarta, Indonesia |
| 2010 | <i>Fluid Friction #2</i> . SIGlarts Gallery, Jakarta, Indonesia |
| 2007 | <i>Liquid Friction</i> . Artipoli, Noorden, Netherlands |
| 2006 | <i>Unstable Ground</i> . Toni Heath Gallery, London, United Kingdom |
| 2000 | <i>Machine Head</i> . Koong Gallery, Jakarta, Indonesia |

Selected Group Exhibitions

- | | |
|------|---|
| 2017 | ω. Edouard Malingue Gallery, Hong Kong, China
<i>Art Stage Jakarta 2017</i> . ROH Projects, Jakarta, Indonesia
<i>OPQRSTUDIO : Two Years In (2015-2017)</i> . ROH Projects, Jakarta, Indonesia
<i>Art Fair Philippines 2017</i> . ROH Projects, Makati City, Philippines
<i>SHARED COORDINATES</i> , The Arts House, Singapore, Singapore |
| 2016 | <i>ALL IN</i> . <i>Art Stage Jakarta and Bazaar Art Jakarta 2016</i> , ROH Projects, Jakarta, Indonesia
<i>Arin Sunaryo, Maria Taniguchi, Patricia Perez Eustaquio</i> . ROH Projects, Jakarta, Indonesia
<i>Constituent Concreteness</i> . Mizuma Gallery, Singapore, Singapore
<i>Lines of Flight</i> . Gallery Exit, Hong Kong |
| 2015 | <i>Prudential Eye Zone</i> . ArtScience Museum, Singapore |

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|------|--|
| | <i>Prudential Eye Awards</i> . ArtScience Museum, Singapore |
| 2014 | <i>Mooi Indie</i> . Samstag Museum, Adelaide, Australia
<i>2nd Annual Collectors' Contemporary Collaboration – Passion/Possession</i> . Hong Kong Arts Centre, Hong Kong
<i>No Country: Contemporary Art for South and Southeast Asia</i> . NTU Centre for Contemporary Art Singapore, Singapore
<i>Lompat Pagar/Crossing Borders</i> . Galeri Nasional, Jakarta, Indonesia |
| 2013 | <i>SIP! Indonesian Contemporary Art Today</i> . ARNDT Gallery, Singapore
<i>No Country: Contemporary Art for South and Southeast Asia</i> . Solomon R. Guggenheim Museum, New York, United States |
| 2012 | <i>Marcel Duchamp in Southeast Asia</i> . Equator Art Project, Gillman Barracks, Singapore |
| 2011 | <i>1001 Doors to Reinvent Traditions</i> . Galeri Ciputra, Jakarta, Indonesia |
| 2010 | <i>Moment to Abstract</i> . Canna Gallery, Jakarta, Indonesia
<i>Critical Point</i> . Edwin Gallery, Jakarta, Indonesia
<i>Post-Psychedelia</i> . Selasar Sunaryo Art Space, Bandung, Indonesia |
| 2009 | <i>EUROART Open Studios 2009</i> , London, United Kingdom |
| 2008 | <i>10th Selasar Sunaryo Art Space Anniversary Exhibition</i> . Selasar Sunaryo Art Space, Bandung, Indonesia.
<i>Ganti Oli</i> . Valentine Willie Fine Art, Singapore |
| 2007 | <i>Manifesto</i> . Galeri Nasional, Jakarta, Indonesia
<i>22nd Asian International Art Exhibitions</i> . Selasar Sunaryo Art Space, Bandung, Indonesia
<i>Young Masters</i> . Toni Heath Gallery, London, United Kingdom |
| 2006 | <i>Displaced on Arrival</i> , Grace Exhibition Space, New York, United States
<i>The 21th Asian International Art Exhibition</i> . Singapore, Singapore
<i>The 5th Euroart Open Studios</i> . London, United Kingdom |
| 2005 | <i>The 20th Asian International Art Exhibition</i> . Ayala Museum, Manila, Philippines
<i>Leviathan</i> . Candid Gallery, London, United Kingdom |

Awards

- | | |
|------|--|
| 2002 | Indofood Art Award. Museum Nasional, Jakarta, Indonesia |
| 2000 | Top 25 Asia-Europe Young Artist Painting Competition. South Korea |
| 1999 | Phillip Morris National Art Award. Galeri Nasional, Jakarta, Indonesia |
| 1997 | PEKSIMINAS: National Art Student Competition. Indonesia |

Public Collection

Solomon R. Guggenheim Museum. New York, United States.

Dan Sturgis

Daniel Sturgis is an English artist and curator. He studied Fine Art at Camberwell College of Arts, continued his master's studies at Goldsmiths, then finished his doctoral studies at Oxford Brookes. His paintings combine formalism arts and skills, with contemporary pop references and casual aesthetics. The geometric arrangements which Daniel assembled reinvent the quality of the optimistic and the visionary of modernism compositions.

1985-86	London College of Printing
1986-89	Camberwell College of Arts, BA (hon's) Fine Art
1992-94	Goldsmiths College, MA Fine Art
1999-00	British School in Rome, Rome Scholarship
2005-08	Oxford Brookes, Ph.D

Selected solo exhibitions

2017	<i>Daniel Sturgis</i> , Sleeper, Edinburgh
2014	<i>And then Again</i> , Noshowspace, London
2014	<i>Strict and Lax</i> , Art First, London
2013	<i>New Works</i> , Galerie Hollenbach, Stuttgart
2010	<i>New Works</i> , Galerie Hollenbach, Stuttgart
	<i>Conversation Pieces</i> , the Apartment, Athens
2008	<i>Possibilities in Geometric Abstraction</i> , Galerie Hollenbach, Stuttgart
	<i>Private Vista</i> , Smart Project Space, Amsterdam
2007	<i>Equal Minds</i> , Westbrook Gallery, London
	<i>Everybody Loves Somebody</i> , Chinati Foundation, Marfa, Texas
2006	<i>Tough Love</i> , Galerie Hollenbach, Stuttgart
2005	<i>High Repose</i> , Cynthia Broan Gallery, New York
	<i>Abstract Logic</i> , Wordsworth Trust, Grasmere
2004	<i>Daniel Sturgis</i> , the Apartment, Athens
2003	<i>Daniel Sturgis</i> , Buro Empty, Amsterdam
2002	<i>New Paintings</i> , Richard Salmon Gallery, London
	<i>Fill of Beauty</i> , Habitat Kings Road, London
2001	<i>New Paintings</i> , the Apartment, Athens
	<i>New Paintings</i> , Berwick Gymnasium Gallery, Berwick upon Tweed
1999	The British School at Rome
1997	Daniel Sturgis, Camden Arts Centre, London

Selected group exhibitions

2017	<i>Against Nature</i> , Grizedale Arts and Glasgow School of Art
	<i>Playground Structure: Blain Southern</i> , London
2016	<i>Natural States</i> - Ingo Meller, Daniel Sturgis & Clare Woods, The Pier Art Centre, Stromness, Orkney
	<i>Francis Baudevin & Les Artistes Amis</i> , Musée Des Beaux-Arts De Cambrai
	<i>Works in Series</i> , Noshowspace, London
2015	<i>Zurück in Die Zukunft</i> , Galerie Hollenbach
	<i>Tutti Fruitti</i> , Turps Gallery, London
	<i>Doppelgänger</i> , Noformat Gallery, London
2014	<i>Here, There and Somewhere in Between</i> , Horatio Jr, London
	<i>Crossing Lines</i> , & Model, Leeds

2013	<i>Theatrical Dynamics</i> , The Torrance Art Museum, CA, USA
2012	<i>Red White and Blue</i> , Chelsea Space, London
	<i>Ha Ha What Does This Represent</i> , Standpoint Gallery, London
	<i>Means Without Ends</i> , Pippy Houldsworth Gallery, London
2011	<i>The Indiscipline of Painting</i> , Tate St Ives, Mead Gallery Warwick
	<i>Friendship of the Peoples</i> , Simon Oldfield Gallery, London
2010	<i>John Moores 26</i> , Walker Art Gallery, Liverpool (Prizewinner)
	<i>Modern Love</i> , Simon Oldfield Gallery, London
2009	<i>Fate and Freewill</i> , Contemporary Art Space, Riverside, California
	<i>Instants Et Glissements</i> , La Box, École Nationale Supérieure D'art De Bourges
	<i>Arbeiten Auf Papier</i> , Galerie Hollenbach, Stuttgart
	<i>La Peinture Est Presque Abstraite</i> , Transpalette, Bourges
	<i>Plastic Culture: Legacies of Pop 1987 – 2008</i> , Harris Museum, Preston
	<i>Invisible Cities</i> , Jerwood Space, London
	<i>Superabundant</i> , Turner Contemporary, Margate
2008	<i>Digital Romance: The Aris Stoidis Collection</i> , Vilka, Thessalonica
	<i>The Sublime Landscape</i> , Project 4, Washington D.C
2007	<i>British Painting</i> , Galerie Hollenbach, Stuttgart
2006	<i>Daniel Sturgis & Nina Bovasso</i> , The Apartment, Athens
	<i>5 Years</i> , The Apartment, Athens
	<i>Abstract Modes</i> , Rivington Street, London
	<i>Sweetness and Light</i> , Marksman Gallery, Reading
	<i>Fresh</i> , Elizabeth Leach Gallery, Portland, Oregon
	<i>De Geur Van Licht</i> , Fokke Simonzstraat 29, Amsterdam
	etc.

Selected Curated Projects

2017	<i>Against Nature</i> , Grizedale Arts
2012	<i>Red White and Blue: Pop Punk Politics Place</i> London: Chelsea Space
	John M. Armleder, Newlyn Art Gallery, Penzance
2011	<i>The Indiscipline of Painting</i> , Tate St Ives
2005	Daniel Buren, Voile Toile/Toile Voile, Wo Rdsworth Trust Grasmere
2004/5	<i>Between Letters and Abstraction</i> , Wordsworth Trust Grasmere
2001/2	Jeremy Moon - A Retrospective, Harris Museum Preston, Kettle's Yard Cambridge, Graves Gallery Sheffield
	etc.

Architectural Commissions

2014	Uppingham School Frieze
2013	Akerman Road Frieze, London

Selected Publications On the Work of Daniel Sturgis

2014	Charles Darwent Daniel Sturgis History Painting,
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- London: Art First Gallery
Pia Gottschaller Daniel Sturgis and Then Again,
London: Noshowspace
- 2007 Tony Godfrey in Equal Minds, London: Westbrook
Gallery
- 2005 Terry R. Myers Divide We Unite: The Paintings of
Daniel Sturgis, New York: Cynthia Broan Gallery
Matthew Collings, Kathy Kubicki Abstract Logic,
Grasmere: The Wordsworth Trust
- 2004 Barry Schwabsky Daniel Sturgis-New Works, Athens:
The Apartment
- 2002 Edgar Schmitz Daniel Sturgis: Fill of Beauty, Berwick
Upon Tweed: Berwick Gymnasium Gallery
- 1999 Paolo Balmas 'Daniel Sturgis' The British School At
Rome, Fine Arts

Publications

- 2017 Charlie Gere Painting on the Edge Coniston:
Grizedale Arts
- 2012 Michael Bracewell Red White and Blue: Pop |
Punk | Politics | Place London: Chelsea Space
David Ryan, Ha Ha What Do You Represent?
London: Standpoint Gallery
- 2011 Martin Clark, Sarah Shalgosky, Daniel Sturgis Eds
The Indiscipline of Painting, London: Tate
Publishing
- 2010 Norman Rosenthal John Moores Painting Prize
2010, Liverpool: Walker Art Gallery
- 2009 Tony Godfrey Painting Today, London:
Phaidon Press
Martin Holman Who's in Charge Here? Riverside:
Contemporary Art Space
Roger Cook Plastic Culture, Preston: Harris
Museum, 2009
Louise Taylor Superabundant, Margate:
Turner Contemporary
- 2008 Kathryn Standing 'Daniel Sturgis – Fill of Beauty'
In The Berwick Gymnasium Fellowships – An
Archival Record, Newcastle: Editions North East
- etc.

Publications by Daniel Sturgis in Relation to Other Artist's Work

- 2017 David Troostwyk, Fully Awake, East Street Arts,
Leeds
- 2016 David Diao, Chris Martin, Daniel Sinsel,
Stanley Whitney, Vitamin P3 New Perspectives
On Painting, Phaidon
- 2016 Condensed Knowledge, Teaching Painting: How
Can Painting Be Taught in Art Schools? Black Dog
- 2015 Reflections On Simon Hantai: Daniel Buren in
Conversation with Daniel Sturgis, Varennes-
Jarcy, 23 September 2014, Journal of
Contemporary Painting, Volume 1. Issue 2
John Wilkins: You Can't Come Up, Turps Gallery
London
A Conversation Between Donald Smith and Daniel
Sturgis on the Occasion of 'Almost Bliss: Notes
on Dereck Jarman's Blue' Journal of
Contemporary Painting, Volume 1. Issue 1
- 2011 The Indiscipline of Painting, London: Tate Publishing

Selected Grants and Awards

- 2016 Arts Council of England
2010 Arts Council of England (National Touring)
2011 Research Award, University of the Arts London
2007 British Council Research Award, Goldsmiths College
2006 Axis Commission
2005 Axis Open Frequency
etc.

Selected Gallery Talks and Lectures by Daniel Sturgis in Relation to Other Artist's Work

- 2016 *Les Silences Retiniens* (1976) By Jean-Michel
Meurice at Simon Hantai, Timothy Taylor Gallery,
London
Gerhard Richter, Plymouth City Museum
2014 Tala Madani, Nottingham Contemporary
2006 Ellsworth Kelly, Serpentine Gallery
etc.

Selected Conference Papers and Panels

- 2016 Teaching Painting: A Conference (Keynote)
Whitworth Art Gallery Manchester & Manchester
School of Art
2015 Painting After Technology, Tate Modern
2014 Simon Hantai, French Institute, London
Painting Conference, Faculdade De Belas-Artes
Da Universidade De Lisboa
2012 Means Without Ends, Pippy Houldsworth Gallery,
London
2011 Jonathan Lasker, Timothy Taylor Gallery, London
Yves Pientures: Conceptual Painting, Institute of
Contemporary Art London
Abstraction Now Tate St Ives
etc.

Selected Visiting Artists' Lecture Programmes

- 2017 Visiting Artist Lecture, Norwich University of The Arts
2014 Visiting Artist Lecture, Edinburgh College of Arts
2013 Visiting Artist Lecture, Sheffield Hallam University
2012 Visiting Artist Lecture, Firstsite, Colchester
Visiting Artist Lecture, Whitworth Art Gallery,
Manchester
Visiting Artist Lecture, Farnham, UCA
2011 Visiting Artist Lecture, Bath Spa University
Visiting Artist Lecture, University of Leeds
etc.

Film and Video Presentations

- 2011 Michael Craig-Martin in Conversation with
Daniel Sturgis, Hi Brow TV
Daniel Sturgis On Keith Coventry, Hi Brow TV
2009 What Does Pattern Mean to You? Film for
Turner Contemporary
2006 Albers and Moholy Nagy, Film for Tate

Consultancy

- 2006 Wordsworth Trust, Contemporary Visual Arts Advisor
2001 London Arts Board, Advisor, Education

Guo-Liang Tan

Guo-Liang Tan (b. 1980, Singapore) completed his BA in Fine Art & Critical Studies at Goldsmiths College, London and his MFA at Glasgow School of Art. He was also a guest student at The Städelschule, Frankfurt am Main, Germany and an artist-in-residence at the NTU Centre of Contemporary Art. Tan works primarily in the field of painting but also engages with text and the moving image. His work has been exhibited and collected in Asia and Europe, including 'The Trouble With Painting Today' at Pump House Gallery, London and his most recent solo exhibition 'Ghost Screen' at OTA Fine Arts.

Tan belongs to a generation of artists whose creative output extends beyond his own studio practice. Alongside his own work, he also collaborates with other artists on curatorial and publication projects, including 'Found & Lost' (2009) for Osage Gallery and 'We who saw signs' (2011) for Institute of Contemporary Arts Singapore. His artist publication on drawing, 'Aversions' (2009) brought together contributions from a host of contemporary artists in Singapore to explore the conceptual and the performative in drawing. He was selected as a participant for Axisweb's artwriting programme and is a contributing writer on various art journals, catalogues and websites.

2014-15	Städelschule, Frankfurt am Main, Germany
2013-15	Master of Fine Art, Glasgow School of Art, Glasgow, UK
2001-03	BA Fine Art & Critical Studies, Goldsmiths College, London, UK

Award/Grant/Residency

2016	NTU Centre Of Contemporary Art Singapore Residency
2015	Antje und Jürgen Conzelmann Preis
2014	Axisweb Artwriting Programme (Scotland/UK)
2013	National Arts Council Singapore Scholarship
2013	Mackendrick Scholarship
2007	Close Connection (Amsterdam/NL)
2002	Hamal Butt Art Award

Solo Exhibitions

2017	Ghost Screen, Ota Fine Arts, Singapore
2012	Play Dead, Space Cottonseed, Singapore

Selected Group Exhibitions

2017	<i>Making Of An Institution</i> , NTU Centre of Contemporary Art Singapore <i>Suppose There is A</i> , Institute of Contemporary Art Singapore <i>Alpha Tango</i> , Grey Projects, Singapore
2016	<i>Of The Sea</i> , Chatham Historic Dockyard, UK <i>Í drögum / Prehistoric Loom IV</i> , Akureyri Art Museum, Iceland
2015	<i>Peacetime Resistance</i> , Bærum Kunsthall, Norway & Glasgow Project Room, UK GSA MFA Degree Show, Glue Factory, Glasgow, UK

	RUNDGANG, Städelschule, Frankfurt am Main, Germany
2014	<i>The Trouble With Painting Today</i> , Pump House Gallery, London, UK <i>In Heaps & Hinges</i> , <i>The Old Hairdresser's</i> , Glasgow, UK <i>Do You Believe in Angels?</i> , Equator Art Projects, Manila, Philippines
2013	<i>Painting in Singapore</i> , Equator Art Projects, Singapore
2012	<i>Marcel Duchamp in Southeast Asia</i> , Equator Art Projects, Singapore
2011	<i>Remaking Art in the Everyday</i> , Art Stage, Singapore
2009	<i>From Left to Right and Right to East</i> , Project Space, Huddersfield, UK
2003	<i>Imagine The Painting Sees You</i> , Pilot Art Space, Hasting, UK

Curatorial Projects

2011	<i>We Who Saw Signs</i> , Institute of Contemporary Arts Singapore
2009	<i>Found & Lost</i> , Osage Gallery, Singapore
2008	<i>Gloaming</i> , Grey Projects, Singapore
2006	<i>The Deep End</i> , p10 Art Space, Singapore
2004	<i>And we took ourselves out of our hands (In Search of the Miraculous)</i> , p10 Art Space, Singapore

Selected Writings/Publications

2017	'Excerpts from The Archaeology of Touches' in <i>Place. Labour. Capital.</i> , published by NTU Centre of Contemporary Art Singapore
2016	'Painting Time' in <i>Impermanent Durations</i> , published by RMIT/Lancaster Institute for the Contemporary Arts/Institute of Contemporary Arts Singapore 'Amar Kanwar: The Sovereign Forest', <i>Art Review Asia</i> 'Each Blade of Grass Each Shrub Each Tree', <i>Art Review Asia</i> 'In Conversation with Chun Kai Feng' for <i>The Key to This Mystery Is to Rephrase the Question Slightly</i> , FOST Gallery, Singapore
2015	'Blue (I Put A Spell On You)' in <i>Ellipsis Journal: Issue B</i>
2014	'House' in <i>Speaking in Tongues – Five Responses from Five Writers</i> , published by Centre of Contemporary Arts Glasgow 'Hayley Tompkins: Digital Light Pools', <i>ThisIsTomorrow.info</i> 'Seeing Things', <i>ThisIsTomorrow.info</i> 'Painting (in) The Periphery', <i>Axisweb.org</i>
2013	'Trappings And Dwellings' in <i>Engaging Perspectives: New Art from Singapore</i> , published by NTU Centre of Contemporary Art Singapore
2012	'Guo-Liang Tan interviews Ian Woo' in <i>Ian Woo – A Review 1995-2011</i> , published by Institute of Contemporary Arts Singapore 'Interview with Song-Ming Ang' for <i>Song-Ming Ang: Cover Versions, Future Perfect</i> , Singapore
2011	'Charles Lim' in <i>Singapore Biennale 2011: Open House</i> , published by Singapore Art Museum
2009	<i>Aversions</i> , published by Osage Gallery, Singapore/Hong Kong

Syagini R. Wulan

Syagini Ratna Wulan a.k.a Cagi (b. 1979) is an artist based in Bandung, Indonesia who received a Bachelor's Degree in Fine Arts from the Faculty of Art and Design from the Bandung Institute of Technology (2001) and a Master's Degree in Cultural Studies at Goldsmiths College, University of London (2005). She works with a non-linear visual approach throughout her career as an artist, and moves around many different mediums and methodologies of presenting her ideas. More recently, she has been focusing on interplays of light, colour, and perception. Syagini has been involved in numerous exhibitions domestically and abroad, such as the Jogjakarta Biennale in 2013, Solo Project at Art Stage Singapore 2016, as well as a recent solo exhibition, 'Spectral Fiction' at ROH Projects.

- 2006 MA Cultural Studies, Goldsmiths College,
University of London, London, United Kingdom
- 2001 BA Fine Art, Fakultas Seni Rupa dan Desain,
Institut Teknologi Bandung, Bandung, Indonesia

Residency

- 2011 Art Initiative Tokyo Residency Program, AIT Tokyo,
Tokyo, Japan

Solo Exhibitions

- 2017 *ahead-of-itself-already-being-in*. FOST Gallery,
Singapore
- 2016 *Spectral Fiction*. ROH Projects, Jakarta, Indonesia
Sens: Project Booth with ROH Projects
Art Stage Singapore, Singapore
- 2015 *Catharsis*. Mizuma Art Gallery, Singapore
- 2012 *100 years of tempest*. Ark Galerie, Jakarta,
Indonesia
- 2011 *BIBLIOTEA, ArtOne Project*. Vivi Yip Artroom,
ArtHK 2011, Hong Kong
- 2010 *Love Affair pt. 1: Dining Room/White Lies*.
Vivi Yip Art Room, Jakarta, Indonesia

Selected Group Exhibitions

- 2017 *in suspense*. ROH Projects, Jakarta, Indonesia
Art Stage Jakarta 2017. ROH Projects, Jakarta,
Indonesia
ArtJog | 10 : Changing Perspective,
Jogja National Museum, Yogyakarta, Indonesia
OPQRSTUDIO : Two Years In (2016-2017),
ROH Projects, Jakarta, Indonesia
Art Fair Philippines 2017. ROH Projects, Makati City,
Philippines
SHARED COORDINATES, The Arts House, Singapore
- 2016 *ALL IN*. Art Stage Jakarta and Bazaar Art Jakarta
2016, ROH Projects, Jakarta, Indonesia
- 2015 *Effervescence*. Gillman Barracks. Singapore
#familyandfriends. ROH Projects. Jakarta, Indonesia
- 2013 *Some Like It Hot*. Shanghai Gallery of Art,
Shanghai, China

- 2012 *Bandung Pavilion*. Shanghai Biennale 2012,
Shanghai, China
PANORAMA: Recent Asian Contemporary Art.
Singapore Art Museum, Singapore.
Coming Home. Hara Museum, Tokyo, Japan
Fountain of Lamneth. Gajah Gallery, Singapore
- 2011 *Rounds, BAR Vol. %*. Hiromiyoshii Ropongi, Tokyo,
Japan
Beastly. Cemeti Art House, Yogyakarta, Indonesia
- 2010 *Decompressed: 10 Years of Ruang Rupa*
Artspace. Galeri Nasional, Jakarta, Indonesia
Mental Archive. Cemeti Art House, Yogyakarta,
Indonesia
Lompat Pagar/Crossing Borders. Galeri Nasional,
Jakarta, Indonesia
Critical Points. Edwin Gallery, Jakarta, Indonesia
Shipping. Nadi Galeri, Jakarta, Indonesia
Post-Psychedelia. Selasar Sunaryo Art Space,
Bandung, Indonesia
- 2009 *Cross/Piece*. Canna Gallery, Jakarta, Indonesia
Survey 2. Edwin Gallery, Jakarta, Indonesia
Bandung Art Now. Galeri Nasional, Jakarta,
Indonesia
- 2008 *Untitled*. Selasar Sunaryo Art Space, Bandung,
Indonesia
- 2004 *Trans-Indonesia*. Govett Brewster Gallery,
Plymouth, New Zealand
- 2003 *Exploring Vacuum: 15 Years Cemeti Art House*.
Cemeti Art House, Yogyakarta, Indonesia
Seduction/Boys Don't Cry. Cemeti Art House,
Yogyakarta and Ruang Rupa, Jakarta, Indonesia
- 2002 *Underconstruction: Dream Project*. Tokyo Opera
House, Tokyo, Japan and
Fabriek Gallery, Bandung, Indonesia
Alam Hati Kecil, Edwin Gallery, Jakarta, Indonesia

Public Collections & Commissions

- Singapore Art Museum
Obayashi Private Museum
Indonesian Exchange (IDX)

Ian Woo

Ian Woo is an artist and musician influenced by forms of modernism, perceptual abstraction and the sound structures of music improvisation. His paintings and drawings are characterised by a sense of gravitational and representational change. Woo's work is in the collection of major institutions such as ABN AMRO, Singapore Art Museum, The Istana Singapore, National Gallery Singapore, UBS, and the Mint Museum of Craft & Design, USA. His paintings are featured in the publication "Art Cities of the Future: 21st Century Avant-Gardes", a publication by Phaidon 2013. As a musician, Woo has composed and played free improvisation music on the bass guitar with Stigmata, Path Integral, ID, Cuba and Angie Seah's A Thousand Horses. He has performed at Singapore's C.H.O.P.P.A Experimental Music Festival between 2008 to 2017.

2006	Doctor of Fine Art, Royal Melbourne Institute of Technology, Melbourne, Australia
1995	Masters of Art in European Fine Art, Painting, Winchester School of Art, Winchester, UK and Barcelona, Spain
1994	Bachelors of Fine Art, Honours, Painting, Kent Institute of Art and Design, Canterbury, UK
1991	Diploma in Fine Art, Painting, Nanyang Academy of Fine Arts, Singapore

Selected Solo Exhibitions

2015	"Falling Off Plastic Chairs", Tomio Koyama Gallery Singapore, Singapore
2014	"The Difference Between Your Mountain and My Couch", Tomio Koyama Gallery, 8/Art Gallery, Tokyo, Japan
2013	"Ian Woo: How I Forgot to be Happy", Tomio Koyama Gallery Singapore, Singapore
2011	"Ian Woo: A Review, 1995 – 2011", Institute of Contemporary Arts Singapore, Singapore
2009	"Flux Technicolour", Watergate Gallery, Seoul, South Korea "Flux Technicolour", HT Contemporary Space, Singapore
2008	"The Thing It Saw", Plastique Kinetic Worms, Singapore
2006	"Everything That Went Before This", The Substation Gallery, Singapore
etc.	

Selected Group Exhibitions

2017	"A Different Way of Painting: A Different Way of Thinking about Painting?", Langgeng Art Foundation, Jogjakarta, Indonesia "Impermanent Durations: On Painting and Time", Peter Scott Gallery, Lancaster University, UK "In the Garden", Objectifs, Singapore "Super Natural", Gajah Gallery, Jogjakarta, Indonesia "Dreams and Stories: The Dream Catchers. Children's Biennale" National Gallery Singapore
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2016	"Walking Dreaming Painting", Osage, Hong Kong "Impermanent Durations: On Painting and Time", Bundoora Homestead Art Centre, Bundoora, Australia "Impermanent Durations: On Painting and Time", Institute of Contemporary Arts Singapore, Singapore "Sun Ship", An Exhibition in Support of Arts, Letters and Numbers, Wilmer Jennings Gallery, New York, USA "The Great Lubricator", The Société Générale Banking Gallery, Singapore
2015	"Siapa Nama Kamu", National Gallery Singapore "Drawing from Our Past, Framing Our Future" UOB Art Collection, Galleries 1 and 2, Lim Hak Tai Gallery, Singapore "After Utopia", Singapore Art Museum, Singapore
2014	"Forever II", Galerie DNA, Berlin, Germany "A Drawing Show", Yeo Workshop, Singapore "Erasure- From Conceptualism to Abstraction", Osage, Hong Kong "Medium at Large", Singapore Art Museum, Singapore "Thinking of Landscape, Paintings from the Yeap Lam Yang Collection", Institute of Contemporary Arts Singapore, Singapore "Do You Believe in Angels?", Mo_Space, Philippines "Made in Singapore, Three Quarters of a Century", Galleries 1 and 2, Lim Hak Tai Gallery, Singapore "Painting in Singapore", Equator Art Projects, Singapore "Theory and Practice of the Small Painting", Equator Art Projects, Singapore "Side-glance", Institute of Contemporary Arts Singapore, Singapore "Collection", Tomio Koyama Gallery Singapore, Singapore "Island Vernacular", Peninsula Arts Gallery, Plymouth University, UK
2012	"Marcel Duchamp in Southeast Asia", Equator Art Projects, Singapore "Encounter: The Royal Academy in Asia", Institute of Contemporary Arts Singapore, Singapore "Panorama: Recent Art from Contemporary Asia", Singapore Art Museum, Singapore
2011	"NINE", Institute of Contemporary Arts Singapore "Remaking Art in The Everyday", Art Stage Singapore "Sovereign Asian Art Prize Exhibition", The Rotunda, Exchange Square, Hong Kong
2009	"Found & Lost", Osage Gallery, Singapore "Space for Perspective", Chang Art Gallery, Beijing, China "From Left to Right and Right to East", T1 Project Space, University of Huddersfield, The Huddersfield Art Gallery, UK
2008	"Showcase Singapore", City Hall, Singapore "Always Here but Not Always Present: Art in A Senseless World", Singapore Management University, Singapore
2007	"Extraordinary Tales of Skylarking", Jendela, Esplanade, Singapore "Black is not the darkest colour", La Libreria, Singapore
etc.	

Selected Exhibition Catalogues

- 2017 'In The Garden' Text by Silke Schmickl, Objectifs
'Super Natural - A Survey of Recent Singapore Contemporary Art' Text by Michelle Ho, Gajah Gallery
'Impermanent Durations' Text by Guo-Liang Tan, DyfanDesign
- 2015 'PAINTING from ACT and FACT' Text by David Thomas, Tomio Koyama Gallery
- 2014 "The Task of Painting" Text by Beth Harland, Tomio Koyama Gallery
"An Essay on Draw-Ing" Text by Louis Ho, Yeo Workshop
- 2013 "Painting in Singapore" Interview by Tony Godfrey, Equator Art Projects
"How I Forgot to be Happy" Text by Adele Tan. Interview by Ahmad Mashadi. Tomio Koyama Gallery, Singapore
- 2012 "Island Vernacular" Text by Christopher Cook. Peninsula Arts Gallery, University of Plymouth Press
"Encounter: The Royal Academy in Asia" Text by Charles Merewether. Institute of Contemporary Arts Singapore
"Ian Woo: A Review, 1995-2011" Text by Charles Merewether. Interview with the artist by Guo-Liang Tan. Institute of Contemporary Arts Singapore
- 2009 "Flux Technicolour" Text by Howard Rutkowski. Interview with the artist by Mary Dinaburg. Fortune Cookie Projects
"From Left to Right, Right to East" Text by Steve Swindells. University of Huddersfield
- 2008 "The Thing It Saw" Text by Lawrence Chin and Lim Kok Boon. Interview with the artist by Lawrence Chin. Plastique Kinetic Worms
- 2006 "Everything That Went Before This" Interview with the artist by Beth Harland. The Substation Gallery
- 2003 "The Error Hope Drawings" Text by Kelvin Tan. Plastique Kinetic Worms
- 2001 "Cluster" Text by Gunalan Nadarajan. Plastique Kinetic Worms
- 2000 "Mental Images: Paintings and Drawings" Text by Gunalan Nadarajan and Rhett D'Costa. Interview with the artist by Huangfu Binghui. LASALLE-SIA College of the Arts

Selected Bibliography

- David Thomas, Considering 'Impermanent Durations: On Painting and Time', *Journal of Contemporary Painting*, Volume 4, Number 1. Intellect 2017 : p 102-129
- Sherman Sam, "Reviews- Ian Woo", *Art Forum*, Summer 2015 : p 377
- Kevin Chua, "Painting in Singapore", *Journal of Contemporary Painting*, Volume 1, Number 1. Intellect 2015 : p 181-184
- Beverly Yong, "Thinking of Landscape: An Expedition", Charles Merewether, "Sensorial Immersion in Landscape". In *Thinking of Landscape: Paintings from the Yeap Lam Yang Collection*. Institute of Contemporary Arts Singapore 2014 : p 8-17, p88-93
- Eugene Tan, "Singapore". In *Art Cities of the Future: 21st Century Avant-Gardes*. Phaidon 2013 : p 290-291

- Ian Woo, "Closer to the Surface: Questions about the function of painting and that which implodes (A conversation between Ian Woo and Ian Woo)". In *GLOSSARY Volume 1*. Institute of Contemporary Arts Singapore 2011: p 37-41
- Guo-Liang Tan, "Loose Ends". In *Aversions*. Edited by Guo-Liang Tan. Texts by Guo-Liang Tan, Eugene Tan and Susie Lingham. Osage Publications 2009: p 124-125
- Gunalan Nadarajan, "Ian Woo". In *Contemporary Art in Singapore*. Texts by Gunalan Nadarajan, Russell Storer and Eugene Tan. Institute of Contemporary Arts Singapore, LASALLE-SIA College of the Arts 2007: p 162-165
- Gunalan Nadarajan, "Approximating Vision: The Paintings of Ian Woo". In *Zhong Biao, Ian Woo*. Text by Eugene Tan, Gunalan Nadarajan and Pi Li. ARCO Madrid / Soobin Art International 2006: p 34-35

Music

- 2017 "Choppa- Experimental Music" at LASALLE College of the Arts
- 2016 "A Thousand Horses Running in My Head" with Angie Seah, Low Fat Festival, Thong Lor Art Space, Bangkok
- 2015 "A Thousand Horses Running in My Head" with Angie Seah Art Science Museum and Centre of Contemporary Art Singapore
"Tuesday at the Tropics" with Tony Godfrey, Centre of Contemporary Art Singapore
- 2013 Performed with I/D at "Choppa" 2008, 2010 and 2013
- 2009 Recorded I/D album "Midnight Hot!"
- 2005 Recorded Path Integral's album "(****)!!!"
- 2003 Performed with Path Integral at Esplanade Music Box

Awards

- 2010 Finalist, Sovereign Asian Art Prize
- 2000 Juror's Choice, Philip Morris Group of Companies ASEAN Art Awards
- 1999 Juror's Choice, Philip Morris Group of Companies Singapore Art Awards
Winner of the Abstract Medium, the 18th UOB Painting of the Year
Recipient of the JCCI Singapore Art Award 1999, presented by the Japanese Chamber of Commerce and Industry

Collections

ABN AMRO Singapore | Istana Singapore | National Library Board, Singapore | National University Singapore | Prudential Portfolio Managers Asia, Singapore | Singapore Art Museum | Singapore Management University | Suzhou Center, Suzhou, China | Swissôtel The Stamford, Singapore | The Mint Museum of Craft and Design, North Carolina, USA | The National Art Gallery, Singapore | UBS Singapore
United Overseas Bank Singapore

Exhibition opening night,
From left, Deddy Irianto - Langgeng Art Foundation founder-, Tony Godfrey -Curator-,
Christopher Cook, and Guo-Liang Tan.



Exhibition opening night,
From left, Guo-Liang Tan & Ian Woo.

Exhibition opening night,
Gallery I, Langgeng Art Foundation.



Exhibition opening night,
Tony Godfrey (right) was talking with a visitor





Exhibition view,
From left, Newer Order I-IV & At Ease by DAN STURGIS
Gallery I, Langgeng Art Foundation



Exhibition view,
From left, Untitled V (Where does Landscape Begin?) by LUI MEDINA and
Coriandrum Sativum by ARIN SUNARYO
Gallery I, Langgeng Art Foundation

Exhibition view,
Popping, Broken Cell, Flutter, & Collider I by CHRISTOPHER COOK, and
Likeness Path by IAN WOO.
Gallery I, Langgeng Art Foundation



Exhibition view,
Popping, Broken Cell, Flutter, & Collider II by CHRISTOPHER COOK
Gallery I, Langgeng Art Foundation



List of Artworks

p.24-25

1.1

CHRISTOPHER COOK*Popping*

Graphite and resin on Panel

45.5 cm x 61 cm

2017

1.2

CHRISTOPHER COOK*Broken Cell*

Graphite and resin on Panel

45.5 cm x 61 cm

2017

1.3

CHRISTOPHER COOK*Flutter*

Graphite and resin on Panel

45.5 cm x 61 cm

2017

p.26

1.4

CHRISTOPHER COOK*Collider I*

Graphite and resin on Panel

75 cm x 50 cm

2017

p.27

1.5

CHRISTOPHER COOK*Collider II*

Graphite and resin on Panel

75 cm x 50 cm

2017

p.28-29

2.1

LUI MEDINA*Untitled III (Where does**Landscape Begin?)*

Graphite on paper

123.5 cm x 245.5 cm

2017

p.30-31

2.1

LUI MEDINA*Untitled IV (Where does**Landscape Begin?)*

Graphite on paper

125.5 cm x 246.5 cm

2017

p.32-33

2.1

LUI MEDINA*Untitled V (Where does**Landscape Begin?)*

Graphite on paper

125 cm x 246 cm

2017

p.34-35

3.1

DAN STURGIS*At Ease*

Acrylic and Pencil on Wall

Dimension Varied

2017

Executed on site by

Hilman & Magas

p.36-37

3.2

Exhibition view, *At Ease-***DAN STURGIS***Gallery I, Langgeng Art**Foundation*

p.38

3.3

Exhibition view,

*Newer Order I-IV***DAN STURGIS***Gallery I, Langgeng Art**Foundation*

p.39

3.4

DAN STURGIS*Newer Order I-IV*

Acrylic on Canvas

32 cm x 37 cm

4 pieces

2015

p.40

4.1

ARIN SUNARYO*Coriandrum Sativum*

Resin & batter crumble

35.5 cm x 35.5 cm x 70 cm

2017

p.42

4.2

ARIN SUNARYO*Long Instant Relationship #2*

Instant noodle, extra hot chili

flakes,

Organic food coloring,

black coffee, & chocolate

150 cm x 197 cm x 5 cm

2017

p.44

4.3

ARIN SUNARYO*Stratum | BW*

Pigmented Resin & Digital

Print

Mounted on Wooden Panel

175 cm x 130 cm

2012

p.46

5.1

GUO-LIANG TAN*Unter I*

Acrylic on Fabric & Wood

52.5 cm x 42.5 cm

2015

5.2

GUO-LIANG TAN*Unter II*

Acrylic on Fabric & Wood

52.5 cm x 42.5 cm

2015

p.48

5.3

GUO-LIANG TAN*Juniper Blush*

Acrylic on Fabric & Wood

141 cm x 120.5 cm

2017

p.50-51

6.1

IAN WOO*Likeness Path*

Acrylic on wood

41 cm x 30.1 cm

(10 pieces)

2016-2017

p.52

6.2 , 6.3 , 6.4 , 6.5

IAN WOO*Likeness Path*

Acrylic on wood

41 cm x 30.1 cm

(10 pieces)

2016-2017

p.54

6.6

IAN WOO*Soul Pattern*

Acrylic on linen

200 cm x 180 cm

2015

p.56

7.1

SYAGINI R. WULAN*The East Side of My Youth*

Lacquer on Shaped Canvas

150 cm x 300 cm

2017

Credit Pictures

p.2-3, p.6-7, p.24-25, p.26-27, p.28-29, p.30-31, p.32-33, p.34-35,
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[bellow], p.90 Alwan Brilian Dewanta

p.12-13, p.16-17, p.20-21, p.36-37, p.58-59, p.64-65, p.70-71,
p.76-77, p.88-89 [above], p.91 Rizky Nur W.

p.39 Images are scanned from the exhibition catalogue of
Natural States - Ingo Meller, Daniel Sturgis & Clare Woods

p.43, p.57-56 ROH PROJECT

p.52-53, Ian Woo

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Colophon

*A DIFFERENT WAY OF PAINTING;
A DIFFERENT WAY OF THINKING ABOUT PAINTING?*

A Group Exhibition by
Christopher Cook . Liu Medina .
Dan Sturgis . Arin Sunaryo . Guo-Liang Tan .
Ian Woo . Syagini R. Wulan

Curator : Tony Godfrey

LANGGENG ART FOUNDATION
Jl. Suryodiningratan 37, Yogyakarta, Indonesia
31 OCT – 10 DEC, 2017

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Essay by Tony Godfrey
Photographer : Alwan Brilian Dewanta, & Rizky Nur W
Translator : Eleonora A. Yuanita
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S U P P O R T E D B Y

